SPECIAL SECTION **FOOD** FOR THOUGHT FOR FLAVOR FOR FUN AND EVERYTHING IN BETWEEN

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APRIL/MAY 2010

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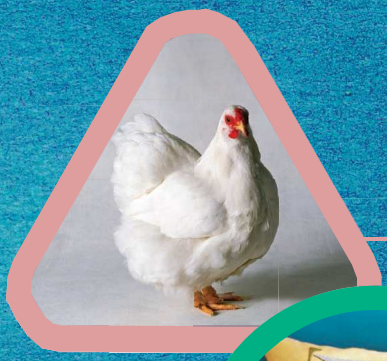
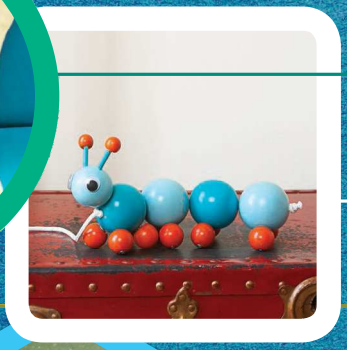
Photography by Scott Little Food styling by Tina Bell Stamos Prop styling by Stephen Perfetto

PHOTOGRAPHY ©iStockphoto.com/kentarcajuan

To Do List





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Time to Eat!

→ FOOD–THE QUINTESSENTIAL DO-IT-YOURSELF PROJECT–has been an integral component of ReadyMade since its founding in 2001. It's only natural: When you grow up in Berkeley, it's difficult not to be influenced by the likes of Alice Waters, who founded her iconic restaurant, Chez Panisse, based on her belief in eating locally grown food and having a direct connection to and a clear understanding of what we put in our bodies. There are distinct parallels between the growing local food movement that Waters helped inspire and the DIY ideals that are at the root of everything we do. We, too, are continually following our urge to grasp where the stuff we surround ourselves with comes from. And while we don't insist on always making everything from scratch, we do try to cultivate an appreciation for what we choose to consume, create, and use in our lives–including the food we eat.

Join us for the ultimate DIY dinner party on page 51.

With farmer's markets around the country starting up for the season, we decided to devote this issue to exploring what fuels us. In the pages that follow, you'll find ideas to take your tarts to the next level ("Edible Adventure," page 37) and directions for making the perfect yogurt and trail bars that'll get you in the mood for pulling on your hiking boots (page 44). And in homage to the *Whole Earth Catalog*, we put together an Italian feast you can make for friends based entirely on scratch-made edibles (page 51).

Of course, good food gives us the strength to take on even more projects. We hope that once you're well nourished, you'll enjoy some of our many projects away from the stove, like how to trick out your kitchen cabinets ("A Deeper Shade of Green," page 26) and how to screen print your own dinner party invitations, posters, or wedding invitations ("Texas Two-Step," page 64). You'll also find five projects pulled from some of the bright lights of the making world in honor of New York Design Week in May ("The New Design Crew," page 74).

As always, there is much more here to keep you actively engaged in your immediate surroundings and to encourage you to reimagine your everyday. So please dig in and enjoy, and don't hesitate to get in touch with us via email, Facebook, Twitter, or the trusty USPS to let us know what you think–and show us what you're making.

P.S.

We've been burning the midnight oil redesigning *readymade.com*, scheduled to relaunch this spring. In the meantime, check out our new blogs and bloggers: "Inside Out: Your Home Is Your Castle" (*readymade.com/blogs/home-and-garden*) featuring Garth Johnson, Claire Joyce, and Chris Gardner; "Feast: Food, Parties, Happiness" (*readymade.com/blogs/food-and-entertaining*) with Marc Matsumoto, Tim Mazurek, Jeannette Ordas, and Amy and Jonny Seponara-Sills; "Make Nice: Dispatches from the World of Craft" (*readymade.com/blogs/craft*) with Polly Conway; and "Off the Rack: Fashion and DIY Style" (*readymade.com/blogs/fashion*) featuring Jane Flanagan and Tricia Royal. We'll be adding more soon, so check back often to keep up with projects, commentary, and news from the wide world of ReadyMade.

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Editor in Chief

ReadyMade

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THIS ISSUE, BY THE NUMBERS

1 Lunch lost on a flight to New York.

7 Samples of artificial turf called in by Alexa.

3 Snowpocalypse storms that unleashed their fury.

8 Bottles of colorful tempera paint used for set design by Stephen.

19 Days late Andrew was with his editor's letter.

47 Tiny paper pots made by Adam.

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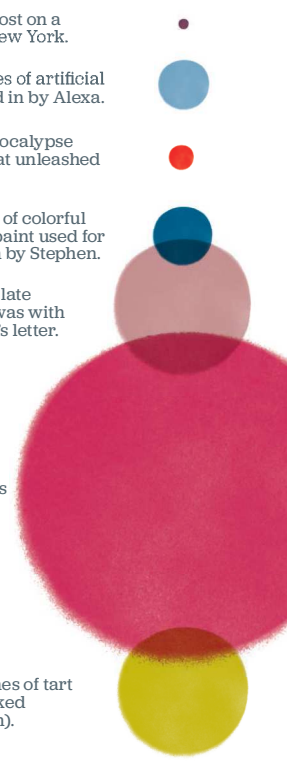

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purify
lemon
ginger
agave or honey
cayenne
warm water
honey

Sip to it

Think spring with a detox drink from illustrator Tara Hogan.

"When the seasons change, our bodies change, too. We can become sluggish and moody, perhaps from the rain, the gray skies, or the foods we've been eating. Warm lemon water with ginger and agave—or raw honey, if you wish—is a great way to start the day. The lemon can cleanse the intestines and wash out toxins, and the ginger can ease digestion and help reduce inflammation. The sweetness of the agave can help you find that energy you've been missing."

Tell us why you started this illustration series.
"To keep my recipe ideas archived—and to record my kitchen things and lifestyle. I thought it would be a lot of fun to document what I was making in the kitchen each day as a way to compile a sort of menu sketchbook."

How would you describe your style?
"Minimal, cheerful, organic, and bold, centering around nature, animals, and textures found in the forest."

How does your food philosophy influence your illustrations?
"Simple, clean, and bright organic foods feature prominently in the mostly raw, always vegan juices, shakes, and dishes I make—so they inform my overall vision of illustration. I always take a less-is-more approach and pick one strong element as the center while creating a hierarchy of supporting elements around it. The effect is pops of color with strong definition and an overall lingering feeling."

Is that impacted by where you live (and what's available to eat)?
"Most definitely. But, I also know after much travel that everything is what you make of it. If the mind is busy, it may be busy everywhere. If the mind is tired, it may be tired everywhere. If you are open-minded and motivated, creativity will come no matter where you are."

See more of Hogan's work at inkandwit.com. RM

LEMON GINGER HOT TEA

Heat 8 ounces of water until hot. Add to a mug with the juice from half of a lemon, 1 teaspoon of agave or raw honey, and a 1-inch piece of fresh ginger, grated. Add a pinch of cayenne, if desired. Drink slowly first thing each morning, waiting at least one hour before eating breakfast.

WRITTEN BY **Amy Palanjian** PHOTOGRAPHY BY **Kim Cornelison**

Dear Subaru,

"My niece needed a reliable car so I gave her my '94 Subaru Legacy. Then one day, for the first time ever, it wouldn't start. Our mechanic simply asked us to try our spare key. It started right up! After 200,000 miles, the key had worn out before the car!" – Ginger C., Hood, VA. **Love. It's what makes a Subaru, a Subaru.**

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READY-MAKERS SPEAK

reply all

ILLUSTRATION BY
DAN PAGE

Reader Fix-It Tip of the Month

SAFETY SEAL

KATIE GAINES, BETHESDA, MARYLAND

Large jars can be tricky to open, if not impossible at times. Instead of passing the task on to someone with more brawn, I save my pride and wrap a wide rubber band around the lid. It provides more grip for twisting, and you don't have to waste money on those flimsy plastic pads that claim to do the same thing.

Your Letters and Emails

Bravo

Thank you for working whatever magic you did to make your February/March 2010 issue so outstanding. I've always appreciated the concept of your magazine, but for the past year it's been relegated to our recycling bin with little debate—until now. I found myself dog-earring pages and reading excerpts aloud to my husband. I loved the "Get Out of Town" tips for Seattle (pages 52-53), and the "Feel Better Foods" (page 72) look fantastic.

SARAH RICHEY
SEATTLE, WASHINGTON

Editors' note: We blush!

Making It Happen

My husband, James Powell, and I started our fabric pre-cycling business, Modern Fabrics, in 2005. We collect new fabrics from the finest luxury furniture companies to sell on our website (*modern-fabrics.com*) at 50%-75% off list price. In April/May 2008 ("Roll Call," page 61) your magazine ran a story about our efforts where you made us look and sound great! What you did not know was at that point, we'd only had one customer. We'd collected thousands of yards of fabric, poured thousands of hours into sorting and putting it online, and only sold about 8 yards.

When the RM article hit the streets, our lives changed. Within a month, James quit his job to take care of the online sales full time. Just 18 months later we were able to open our first brick-and-mortar store in Charlotte, North Carolina. And just last month we launched our newly redesigned website.

We still have customers who say they saved the article, so thank you for helping us launch and expand our business.

JAMES AND EWA POWELL
CHARLOTTE, NORTH CAROLINA

Editors' note: This is what it's all about, folks.

Holy Tatting

I was 5 years old when my grandmother and her cousin, Hazel, took it upon themselves to teach me to tat. After a couple of frustrating Thanksgivings, I finally got more double-stitches than knots and completed a 6-inch piece of basic 5-picot linked rings. After Grandma passed away, I received her shuttles and threads. I was able to complete a first communion hankie with full edging for a young neighbor my grandparents loved. Before my "Aunt Hazel" died, I visited her and learned the thread you use doesn't have to be thin and your projects don't have to be "lacy"—she used heavy rope for bath mats and yarn for afghans. More than four decades later, I'm still the only one I know who tats. It will be wonderful to have others tatting.

LINDA CARLSON
FORT LAUDERDALE, FLORIDA

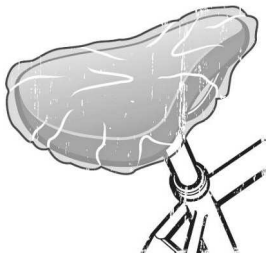
Editors' note: We don't know enough tatters, either, and we hope that word continues to spread.

Send us your comments

AND PHOTOS TO READYMADE, 1716 LOCUST ST., DES MOINES, IA 50309 OR *INFO@READYMADEMAG.COM*.

READER TIPS

How to...



SEAL A BIKE SEAT

BEN COMPTON, OTTAWA, ONTARIO

When I go biking on a day that looks like rain, I bring a shower cap to fit over my bike seat when I lock it up. The elastic bunches around it perfectly, keeping it nice and dry for when I return.

FUSE A NEW PURSE

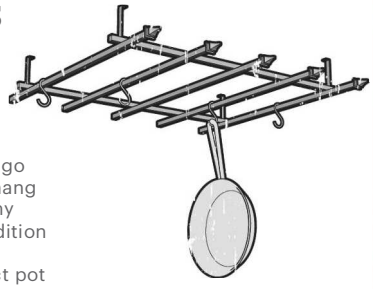
CARLIN SARMIENTO
URBANA, ILLINOIS

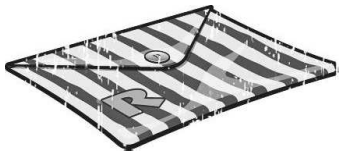
Reusing plastic bags is good, but making them look good is even better. I fused sections of plastic bags together by ironing them (turned inside out so logos don't bleed) between two sheets of parchment paper. To add flair, I like to use colored bags to make stripes and other designs before I stitch them into pouches with my sewing machine—very green and pretty easy.

SECURE POTS AND PANS

K. HOWELL
PASADENA, CALIFORNIA

I salvaged a small section of security bars (the kind that go over windows) to hang horizontally over my stove. With the addition of large S-hooks, it became the perfect pot rack and opened up space in two cabinets.





Have a good fix-it trick?

EMAIL IT TO US AT *ARTICLES@READYMADEMAG.COM*.

We Heart Snail Mail

HOWDY PAL

FROM TAD CARPENTER
KANSAS CITY, MISSOURI

Presentation is everything, and designer/illustrator Tad Carpenter should be the new guiding light. A rather large, rather charming screen-printed envelope recently found its way to art director Stephen Perfetto's desk. Upon opening it, he was greeted with prints, cards, and stickers of every shape and size. Sweet creatures (think monsters that wouldn't give a toddler nightmares) and some fantastic hand-drawn typography spurted cheer and happiness from every page. And if Carpenter's style seems familiar, it may be because his work has graced pieces seen at Target, MySpace, Kidrobot, and others. You might want to take this opportunity to visit his site and send yourself a bit of mail. *tadcarpenter.com*

PHOTOGRAPHY BY **Jason Donnelly** ILLUSTRATION BY **Greg Maxson**

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ALL A-TWITTER

ReadyMadeTweets Any thoughts? RT @ennuigo: Hey ReadyMade! I have about…50 vintage ties that I'd rather not throw out. Got any project ideas for them?

KARLEAHY *@ennuigo @ReadyMadeTweets: Necklaces, tree skirt, pillows, skirt, vest.*

fishmods @ennuigo RE: Vintage Ties: Weave them together to create a pillow front.

fishmods @ennuigo: You could also sew the edges together to create a funky table runner.

ALISON_B @READYMADETWEETS @ENNUIGO: BELT, SUSPENDERS, HEADBAND, BRACELET, PATCHWORK SKIRT, OR TANK TOP.

pollymarie @ennuigo @readymadetweets: I like the table runner–or a tiny indoor rug?

CRIMINALRECORDS *@READYMADETWEETS @ENNUIGO: YOU COULD MAKE A SKIRT OUT OF THE NECKTIES (REMEMBER SASSY MAG?). OR WALLETS (AS SEEN AT @YBGB IN ATLANTA).*

(EDITORS' NOTE: SEE PAGE 84 FOR YOUR OFFICIAL CHALLENGE.)

FAV FOLLOWS

SHOESTRING
Shoestring *mag helps us brush up on two of our favorite goals, saving money and the planet.*

HONEYANDJAM
Hannah Queen of honeyandjam.com *proves that you don't have to eat deliciously photographed food to be inspired by it, one tweet at a time.*

WHORANGE
Tula Jeng of whorange.net *blogs (and tweets) with attitude about vintage and indie design cravings.*

SEENANDSAID
Jane Flanagan, the blogger behind seenandsaid.blogspot.com *and our fashion blog, Off The Rack.*

JGFAUXSHOW
Jason Garnett, Jen Morrow, and Jessica Miller host a fantastic and strange live talk show/comedy routine Wednesday nights at the Des Moines Social Club. We like their wit.

Follow, tweet, friend, and reply
AT *TWITTER.COM/READYMADETWEETS* AND *FACEBOOK.COM/READYMADEONLINE.*

MAKER OF THE MONTH

I Made This…

SUSAN DEWEESE

PLANO, TEXAS

"My daughters and I frequent our local thrift shops looking for crafty things that won't break the budget. In a pile of old TVs, this funky one reminded me of a set I had as a kid, and it was less than $3. How could I possibly pass that up? I love making new from old, and I already had a digital frame at home!"

DIGITAL TV FRAME

Materials
1 old television set
Screwdriver
1 digital photo frame, sized slightly larger than TV screen
Four small pieces of sheet metal (to become brackets)
Screws
Hot-glue gun

Special Tools
Dremel Rotary Tool with a grinding wheel

1. Safely remove back of TV (as in make sure it's unplugged), and remove picture tube, all wiring, and screws. Make sure to keep the screws and any knobs that come off in the process; dispose of the rest.

2. Use a Dremel Rotary Tool with a grinding wheel to smooth any plastic that interferes with the frame lying flat against TV screen opening.

3. On the inside of the TV, construct brackets from the sheet metal and screw into the frame of the TV (use holes already there if possible) to hold the frame tightly against TV screen opening.

4. Insert the memory card into the frame and place "on" before tightening brackets with screws.

5. Attach any knobs using hot-glue gun.

6. Run frame's power cord through original power cord slot on the TV, replace back of TV using original screws, and plug into power source. Digital TV time!

Show us what you're making
EMAIL US AT *ARTICLES@READYMADEMAG.COM.*

PHOTOGRAPHY BY **Marty Baldwin**

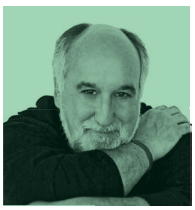
Our Contribs

LIA HUBER

recently launched Nourish Network (*nourishnetwork.com*), which empowers people to find more pleasure from food. She lives, eats, and writes for major health publications (including us on page 51) from wine country with her husband, Christopher, and her daughter, Noemi. She hopes to someday have a dozen hens.

ANTHONY GEORGIS

calls Portland, Oregon, home. He photographed Kate Bingaman-Burt for this issue's "How Did You Get That F*$%ing Awesome Job" (page 24) and recently had his own "HDYGTFAJ" moment when he was commissioned to travel across America on a monthlong shoot for Levis.



ANDY LYONS

was 10 when he made chicken cacciatore for Sunday dinner. His mother said it was beautiful and he should take a picture of it. Since he has always done what his mother told him to, he did—and still does. Lyons photographs food for magazines including *Better Homes and Gardens* and us, on page 51.

KIERA COFFEE

has covered interiors for more than 10 years. Based in Brooklyn, she was the home editor at *Cookie* and has written for *Nest*, *Martha Stewart Living*, and more. She likes to get inside the minds and homes of creative people (see page 74) and is working on a novel about the impossibility of doing something new.

CAITLIN THORNTON

eagerly packed up her cowboy boots for her first trip to Dallas, Texas, where she met Shay Ometz and Jeff Barfoot for "Texas Two-Step" (page 64). The Chicago native was impressed by the couple's discipline for design and the adorableness of their two boys. Thornton lives and writes in Des Moines, Iowa.

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our promise to eliminate any negative impact our company may have on the environment by the year 2020.

mission Ø

WRITTEN BY
ALEXA FORNOFF
PHOTOGRAPHY BY
LEVI BROWN

ready, set, go!

MATERIALS, TOOLS, AND INSPIRATION

1

GREEN-BAGGING IT

Thanks to **Graze Organic,** sandwich and snack bags made from 100% organic cotton and water-based inks provide an eco-friendly alternative to packing the midday meal. The company skips plastic linings commonly found in other reusable options and includes hand-silk-screened graphics that promote word recognition in tykes—but look equally grown-up for adults. Plus, they're machine-washable. *$24–$38, grazeorganic.com*

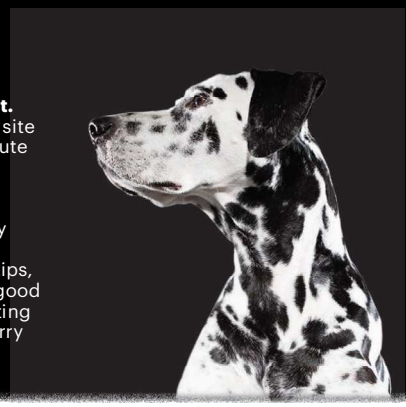
go!

2 WHIMSY CHIC

The moment that Sara Jane Ashely of Forêt boutique saw her grandmother magically put together a dress for her Barbie doll, she knew she wanted the same power. Now all grown-up, Sara Jane makes vintage-inspired, wispy tops for women in her Los Angeles studio. In her eyes, getting dressed each morning is like encasing yourself in your own enchanted fantasy. Sounds like spring to us. Starting at $65, *foretla.etsy.com*

4 CHECK MEOWT

Dogs are man's best friend and cats keep it real, so it makes sense that we should try our hardest to make sure they're happy, healthy, and appreciated members of society. Sonia Zjawinski and Sarah Han do their part with each post at **Pawesome.net.** Check out the site each day for cute puppy videos, tales of animal rescues, pet products, witty T-shirts, home safeguarding tips, and a slew of good causes benefiting our favorite furry brethren.



5 DUCHAMPION

A Tel Aviv design studio after our own heart, Studio Groovy specializes in readymades (and high-end handmade products) that reflect Israeli culture. The Moroccan-inspired table, made from laser-cut vinyl records, uses the negative cutout as well to create two coordinating tables with minimal waste. Contact studio for pricing, *groovy.co.il*

6 GO WITH THE GRAIN

Have a problem identifying types of wood? There's an app for that. For $4.99, I.D. Wood will put a hardness scale, gravity information, grading charts, and photos of more than 160 types of wood right at your fingertips. *idwood.showyourwood.com*

7 24-HOUR HOME

Seven years in the making, **Cottage in a Day** made its official debut in January 2009. Based in Traverse City, Michigan, the kit home company's founder, Drew Craven, wanted to provide structures that require less in mortgage, maintenance, and waste. He describes the cottages as little gems: very pretty, very tough, very functional, and very green. And yes, they can be put up in a day. 1414S starts at $49,500, and the most popular, 1428S, is $115,000. *cottageinaday.com*

3 BARTER YOUR BEETS

Just like the want ads except for home-grown produce, ***veggietrader.com*** will help you get rid of any extra zucchinis come summer. A national online marketplace for gardeners to meet up locally and barter, buy trade, or sell excess fruits and veggies, it's free to use.

www.dyson.com

Other vacuums keep costing

Other machines are still designed to need replacement belts and filters – which can be tricky to find, let alone replace. Over five years the average maintenance cost could be $233.*

Dyson vacuums keep working

With Dyson there are no bags, filters or belts to buy. Dyson uprights and canisters are also guaranteed for five years so they don't cost a dime to maintain.

*Average five year maintenance cost of top eight selling upright vacuum cleaners by dollar sales (excluding Dyson vacuums) according to NPD data for 12 months ending October, 2009. Total maintenance cost over a five year period is based on recommended filter and belt replacement information provided by each manufacturer.

Dyson proves no loss of suction using the IEC 60312 Cl 2.9 test standard.

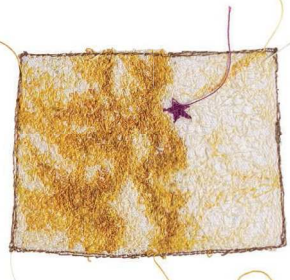
dyson

The vacuum that doesn't lose suction.

go!

PLACE SETTING

DENVER, COLORADO



The vintage furniture re-designer (and former Crate and Barrel visual designer) helps us learn the ways of the West. AS TOLD TO **AMY PALANJIAN**

MY DENVER

WHO
Jeanne Connolly

DAY JOB
Manager of an antiques showroom

MAKER OF
Rehabbed vintage furniture

SITES
vintagerenewal.etsy.com; gogreenwithjeanne.etsy.com

Everybody thinks of ski sweaters and the Rocky Mountains when they think of Colorado, and for good reason. But Denver is also bustling with tons of art communities, which means it's a fantastic place to live as a creative person. There are also pockets all over town that have studio space, galleries, independent boutiques, and interesting music venues. Plus, Denver has about 300 days of sunshine each year, which makes for highly happy people.

VIBRANT VISUALS

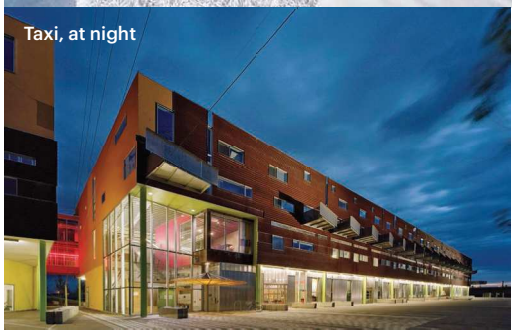
For my company, Vintage Renewal, I redesign furniture using both vintage and recycled fabrics to create usable art for the home. When I started, I had work space in the **River North Art District** *(rivernorthart.com)*, also known as RiNo, which is an amazing community of artists, photographers, furniture designers, sculptors, and more. I visit friends there frequently and always swing by **Taxi (1)** *(taxibyzeppelin.com)*, one of the most innovative shared work spaces (complete with offices, apartments, restaurants, and a pilates studio) I've seen. Nearby is **The Other Side Arts (4)** *(theothersidearts.org)*, which consists of a gallery, screen printing studio, and darkroom. They offer art classes, such as life drawing, and after-school studio space (and snacks!) for schoolkids. **The Sellars Project Space** *(sellarsprojectspace.squarespace.com)* is a gallery in the Highlands on Tennyson where I go to peruse artwork and check out their monthly movie night. I typically can't get enough visual inspiration, so I must mention the **Art District on Santa Fe** *(artdistrictonsantafe.com)*. It's made up of over 40 galleries (plus restaurants and shops) filled with the most fabulous mix of modern and traditional art and artists—so you can spend an entire day browsing and buying, with a few stops for nourishment in between.

EATS AND DRINKS

Speaking of food, I was surprised to find so many tasty eats from all around the globe when I moved here. **The Highlands** is the fastest-growing neighborhood in the city when it comes to eating. If you're looking to get your sushi on (which I almost always am), try to visit **Sushi Sasa** *(sushisasadenver.com)* at 15th and Platte. For the best deal and no wait, go for lunch and order the

Opposite: ILLUSTRATION BY **Miyuki Sakai** PHOTOGRAPHY BY **Christine Dirkschneider and Marty Baldwin** STYLING BY **Courtney Hart** *This page:* PHOTOGRAPHY BY **Marty Baldwin** PHOTOGRAPHS PROVIDED BY **Timothy Hursley, bigredf.com and Yasmin Lozada-Hissom**

(1) Interior inspiration at Taxi



Taxi, at night

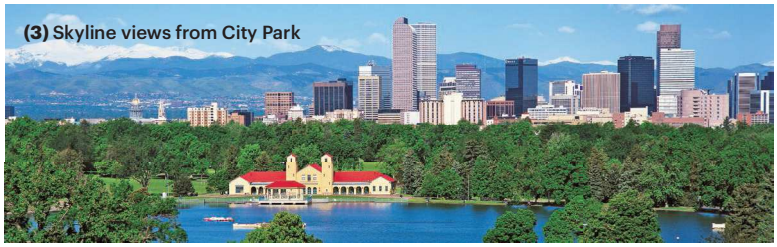
Sushi Combo special. The best rooftop happy hour can be found a few blocks away at **Vita** on Boulder Street, where you get fantastic views of the Denver skyline and 2-for-1 glasses of wine *(vitadenver.com)*. Go inside afterward for a plate of panzanella or prosciutto flatbread and kicking live music. For an unbelievable Latin-Asian fusion, try **Zengo** *(modernmexican.com/zengodenver)*, located right in front of Commons Park (a good spot for walking and sunning) and a short walk from all the action in both LoDo and the Highlands. Try the Angry Zengo rolls and cucumber mojitos! **Duo (5)** *(duodenver.com)* is where I head when I'm craving a super seasonal meal—and it doesn't hurt that their food is organic and free-range, and that they have an awesome room divider made from old window frames. Even though we are landlocked, **Jax Fish House (2)** *(jaxfishhousedenver.com)* never disappoints with its $1 oyster happy hour. They also make a chicken and crawfish gumbo that is to die for.

SIGHTS AND SHOPS

Like many cities, we love live music, but in Denver we prefer it with a side of fresh air. **Red Rocks Park and Amphitheatre** *(redrocksonline.com)* and **Confluence Park**, which overlooks the South Platte River, are absolute musts for outdoor concerts and movies. I also recommend packing a picnic and taking in the free weekly jazz at **City Park (3)** *(cityparkjazz.org)*. Denver is also home to stellar indie shopping. I like **Mona Lucero Design** *(monalucero.com)* for clothes, **Fancy Tiger** *(fancytiger.com)* for clothes and crafts, and **Tomte Craft (6)** *(tomtecraft.com)* for a little bit of everything else handmade. ***RM***

(2) Inside Jax Fish House

Cider Marinated Halibut from Jax Fish House



(3) Skyline views from City Park

FANCY TIGER CRAFTS

(4) *Red Bird* by Mark Howell, an artist at the Other Side Arts

(6) Cuffs made of street signs by Swearjar Designs, available at Tomte Craft

(5) Arugula Salad at Duo

Tell us how you see your city

PITCH US AT READYMADE PLACE SETTING, LN-328, 1716 LOCUST ST., DES MOINES, IA 50309 OR *ARTICLES@READYMADEMAG.COM*.

go!

HOW DID YOU GET THAT F*&%ING AWESOME JOB?

KATE BINGAMAN-BURT

The illustrator, professor and graphic designer who pens her daily purchases shares the "Möbius strip" of her life.

WRITTEN BY **KATHERINE SHARPE** PHOTOGRAPHY BY **ANTHONY GEORGIS**

OCCUPATION
Assistant Professor of Graphic Design/ Freelance Illustrator

JOB LOCATION
Portland, Oregon

FIRST JOB
After-school janitor and part-time peddler of pins made from magazine pages

BEST JOB
The three I currently have!

GREATEST CHALLENGE
LEARNING TO SAY NO. (I usually want to say yes.)

STARTING SALARY
Ranged from nothing during grad school to $40,000 once I started teaching.

SITE
obsessiveconsumption.com

Hi, Kate Bingaman-Burt. How did you get that f*&%ing awesome job?
I double-majored in English and art and worked as a packaging and product designer for a gift company after undergrad. I was fascinated with why people buy what they buy, and I wanted to make self-authored work about stuff. I went to graduate school, where I focused on design and personal consumerism and realized that I loved teaching as well. I have spent the past four years teaching typography and design at Portland State. I also make piles of work under the name Obsessive Consumption.

You definitely wear a lot of hats.
If I were just teaching because it offered me health insurance and financial stability, I would resent it big time and I would be a terrible teacher because my students would sense that I didn't care. I love helping them say what they want to say, which generates passion for my own work. We are like one big Möbius strip.

Who guided you toward the things you do today?
My grandmother was an illustrator and she raised four kids, too. My mom and dad were both self-employed weavers, and I grew up watching them make a family and a creative business work.

Tell us what inspired your "What Did You Buy Today" project.
Obsessive Consumption was born when I documented all of my purchases for 28 months. I then made drawings of my credit card statements until I paid off the accounts. I still draw a daily purchase and sell them bundled as monthly zines.

What's your favorite tool?
I am nuts for Faber-Castell Artist Pitt Pens (Series S) and I'm always filling books of Strathmore 8×10 paper.

Do you remember when you started drawing?
I've actually always felt really uncomfortable drawing objects. I had been a longtime maker of letters (expert signature-forger since junior high), but it wasn't until I started drawing my machine-generated statements of financial doom that raw lines made sense to me.

What's a typical day like?
In the summers it is nonstop client-and-Kate work. During the school year, I become a bit fractured. This quarter I teach Monday through Thursday and am in full-throttle school mode—advising, going to meetings, and teaching classes. Friday until Sunday night, I am all about Kate projects and client work. I try to keep the two separate.

What advice would you give for balancing a steady job, like teaching, with personal side projects?
Make sure that you really want to be doing all of these different things and then COMMIT. If you commit, your side projects probably won't stay side projects for very long. ***RM***

Bingaman-Burt's book, *Obsessive Consumption: What Did You Buy Today?* will be available this spring at *papress.com*.

events, promotions and other cool stuff

EXTRAS!

ENHANCE YOUR STYLE
Support a Charity

Bid on one of these customized **Birkenstock** sandals by some of our favorite artists on **facebook.com/Birkenstock** starting on March 19, 2010. All the proceeds from the online auction will be donated to **Soles4Souls**—a charitable organization that donates shoes to people in need around the world. Learn more at Giveshoes.org.

1. Junkprints 'Gizeh' platform sandals (junkprints.com)

2. Amanda Vaughn-Redmon 'Arizona' sandals (amandavaughnredmon.etsy.com)

3. Vahalla buckle 'Arizona' sandals (vahallastudios.com)

4. Aaron Meshon 'Boston' clogs (aaronmeshon.com)

5. ALO 'Boston' clogs (alomusic.com)

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Soles 4 Souls

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Whole Foods, San Francisco
When: March 11-14, 2010
Where: 230 Bay Place, Oakland, CA 94612

Whole Foods, Sacramento
When: March 18-21, 2010
Where: 1001 Galleria Blvd., Roseville, CA 95678

Whole Foods, Silver Spring
When: March 25-28, 2010
Where: 833 Wayne Ave, Silver Spring, MD 20910

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A Denser Shade of Green

A couple in Barcelona raise a glass to the 3Rs with their new kitchen cabinets.

WRITTEN BY **ANDREW WAGNER** PHOTOGRAPHY BY **MARC GOODWIN**

Petz Scoultus and Sergio Carratala set off the kitchen area with funky green and white tiles from a local, sustainably-minded producer.

ON A SIDE STREET IN THE BUSTLING BARRI GÒTIC NEIGHBORHOOD OF BARCELONA, an experiment in greener living has quietly been taking place for the past three years. In just over 600 hundred square feet, designer and writer Petz Scholtus and structural engineer Sergio Carratala have created a unique, light-filled abode that doubles as a lab to test the waters of sustainable, high-density urban living.

The couple bought the flat, which is in a 120-year-old building, in 2006 and immediately started applying their environmental theories to every square inch. Scholtus gamely dubbed their new home the "R3 Project"—for reduce, reuse, and recycle, plus some extras, respect and restore. Carratala mixed his engineering skills and his love of minimalism with, as Scholtus says, "my vision of what a good home should be—sustainable, fun, and practical.

"We saw an opportunity here to prove that a young couple in an urban environment could make their home exceedingly eco-friendly without huge overhead or inconveniences," Scholtus explains. To that end, the couple leveled the floor, added one wall for the bathroom, and restored the woodwork—beams and French windows—by sandblasting and painting them with ecologically friendly oils. Following in a deliberate manner came new insulation, double-glazing all the windows, updating the water and electric systems to be more energy efficient, installing low-flow faucet aerators in the bathroom, adding a biodegradable cork floor, and sourcing reclaimed and recycled furniture.

The renovations culminated with what has become their signature—the kitchen cabinets and doors. After staring at their growing collection of wine crates, the couple hit upon the idea of using them as drawers and cabinets. Working with a friend, carpenter Rodrigo Diaz, the couple converted the boxes to function on a simple push system (eliminating the need for handles), and Scholtus and Carratala's dream kitchen was complete. "Apart from the look of it, we like having memories embedded in our kitchen, as many of the bottles were either meaningful gifts or shared with friends," Scholtus says.

After three years of tests and trials, their urban green laboratory has become a home—one so effortlessly comfortable that it is at times difficult to remember that the whole place is essentially a recycling center. But in the end, that's really the point.

WINE BY DESIGN

"You might think this project was just an excuse for drinking lots of nice wine, but it really is all about recycling and a more efficient way of using resources, restyling, and skilled handiwork. Plus, it's a great way to update broken or missing cabinet doors," Scholtus explains.

Materials

Wooden wine crates (we used about 12)
8mm wooden board (a piece large enough to cut down to fit the size of each door)
Electric saw
Coordinating nails and screws
Hammer
Pencil
Knobs
Hinges (the push-to-open kind)
Paintbrush
Varnish (like Livos eco oil)

1. Take off the backs and sides of the wooden boxes and remove all the nails.
2. Lay out the fronts in your desired design to form the layout of your cabinets as a whole. Overlap and mix different kinds of wood to meet your aesthetic specifications.
3. Once you have your layout, cut the 8mm board to the size of each door. (This adds strength.) Use these pieces to mark where to cut the pieces of the wine crates so they fit exactly.
4. Mount the crate pieces to the 8mm wooden board with nails or screws (a greener option than glue). Nail from behind the wood boards so the front stays free of hardware—use nails that are long enough to hold but not so long that they'll poke through the front.
5. Add knobs to any drawers. Attach hinges to each door and install, making sure to level.
6. If the wood from the boxes isn't varnished already, we recommend adding a layer or two so fingerprints and possible cooking spills can easily be removed.

For more on the greening of this apartment, visit r3project.blogspot.com *and* pokodesign.com. **RM**

READY SET GO READY SET GO READY SET GO READY SET GO READY SET GO

Learn to Sew Scandinavian-Style

→ This pillow was influenced by the wonderfully organic, abstract designs on post-war Scandinavian textiles and ceramics. —*Clare Youngs*

Materials
Paper
Pencil
Scissors
Two 19-inch squares of thick yellow fabric
12×13 inches of gray felt
Scraps of white, red, yellow, and green felt
Pins, needle, thread
14-inch zipper
20-inch pillow form

1. Enlarge the bird template found on *readymade.com* by 200%. Trace the pieces onto felt and cut out.

2. Center the bird on one of the 19-inch squares. Pin, then slipstitch it in place. Place the remaining appliqué pieces in position. Pin and baste them in place.

3. Slipstitch the appliqué pieces in place. If you are using a fabric that frays, turn under a small hem as you appliqué to secure the edge.

4. Pin the front and back of the pillow together along the bottom edge with right sides facing. Machine-stitch 2¼ inches from each end, with a ½-inch seam allowance and leaving a 14-inch gap in the center for the zipper. Baste the seam in between the two stitched ends.

5. Open the seam and press. On the wrong side, center the closed zipper on the seam, zipper side down. Pin.

6. Using a zipper foot, stitch the zipper in place.

7. Remove the basting stitches, turn over, and press flat.

8. Open the zipper. With right sides facing, pin the front and back panels together. Stitch with a ½-inch seam allowance. Trim the corners and the seam allowance to ¼ inch. Turn right side out, easing the corners into shape. Press. Insert the pillow form to finish. —*from* Scandinavian Needlecraft *by Clare Youngs, $20,* cicobooks.com

Make a STRIKING JEWELRY BOX

Materials
Patterned paper
Craft glue
Scissors
Matchboxes, 3 large, 8 small
Map pins
Eraser
Fabric batting

1. Glue pieces of paper around the sides of all of the matchboxes including their "drawer fronts."

2. Add a touch of glue to the shaft of the pins for added grip and poke them through the fronts for mini knobs. Cut off a small piece of eraser to fit over the sharp edge.

3. Glue large boxes together along the sides where they touch. Insert pieces of fabric batting in the drawers.

4. Glue two rows of three smaller matchboxes together, then stack on top of the larger ones and glue. Add two more small matchboxes on top and glue in place.
—*Meredith Drummond*

PHOTOGRAPHY BY **Kim Cornelison and Kritsada Panichgul**

READY SET GO READY SET GO READY SET GO READY SET GO READY SET GO READY SET GO

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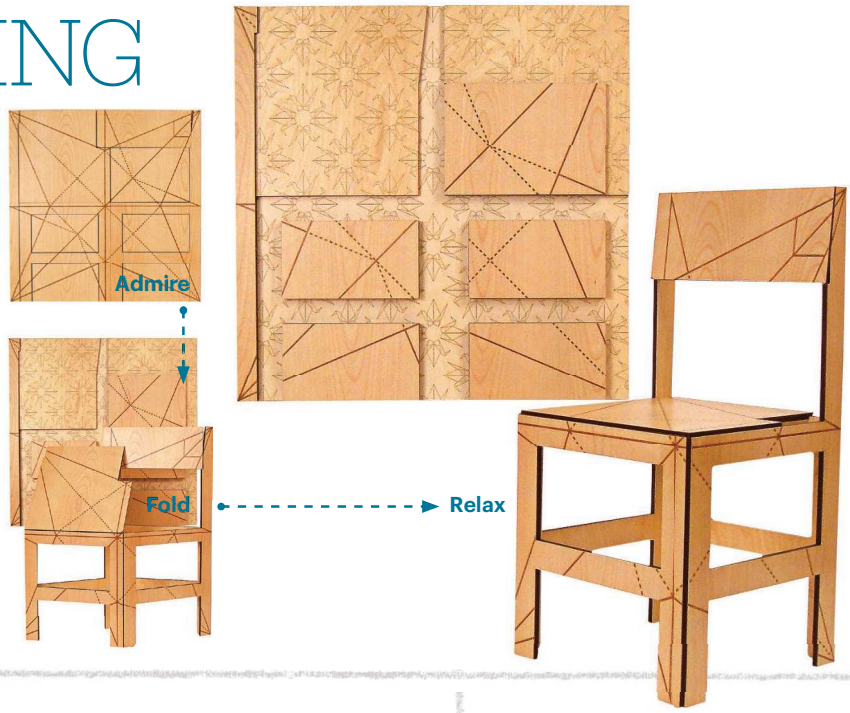
*All components may not be available at launch.

RETHINK THE FOLDING CHAIR



→ **Christy Oates, a master's student studying furniture design at San Diego State University, decided to make a line of furniture that respects space constraints. After partnering with RMS Laser and Eye Grind Design, Oates brought her environmentally sound folding furniture plans to life. She incorporates bungee cords and hinges in her *twofold* line, allowing the pieces to fully expand from their prone position on the wall—perfect for us serial apartment dwellers. Starting at $2,300, or download a free DIY template at *christyoatesdesign.com* —Alexa Fornoff**

DO MORE WITH ASTROTURF

→ After a 1961 report found the green spaces of inner city schools severely lacking, the Ford Foundation started thinking. What if a synthetic carpet that looked like grass, acted like grass, and was more durable could help? Agri-giant Monsanto soon got involved and, well, the rest is history. $2.80 per square foot, *ondecksports.com*

1. Liven up your fire escape by cutting turf to fit the landing. Add a few patio chairs (and a cheerful gnome), and enjoy your not-so-suburban backyard. **2.** Think big in a small room. Skip the bath mat and cover your bathroom floor with Astroturf for a touch of summer every morning. **3.** Want to keep your garage floor oil-leak free? Forget flimsy cardboard and try some turf instead (just rinse off when necessary). **4.** Give your deck the red (or blue) carpet treatment by forming a runway from your patio door to your fire pit. **5.** Make Mondrian-inspired art by first fitting together different sizes of bold squares to form a larger rectangle. Slice thin strips of black turf to outline each, and glue the pieces to a stiff piece of plastic. Hang up and admire your modernist, weather-proof art. —*AF*

Guard Your Cards

→ Credit cards—good for emergencies, bad for shopaholism-induced debt. Which is why you need a card guard to keep your plastic close by yet safely secured under cloth. In case of a genuine emergency, you'll have to cut it open. (*Instructions, page 82.*) **—Erin Lewis, *whatabouthoney.com***

PHOTOGRAPHY BY **Marty Baldwin, Kim Cornelison and courtesy of Christy Oates**

START
Your Garden Growing

Reusing old paper—newspaper or uncoated magazine pages with recycled content—is an excellent way to make biodegradable seed pots for little expense. After forming the paper pots, you simply plant your seeds and wait for the seedlings to emerge. When they are ready to be transplanted, dig a hole in the soil and plant the pot straight into the ground. This will give the least disturbance to the plant's roots, and the paper will quickly decompose. A paper potter bought from a garden center is a helpful tool in forming perfect little pots, but a straight-sided juice glass works nearly as well. —*Nicki Trench*

Materials

Scissors
Newspaper (or other paper that will biodegrade quickly)
Paper potter (or juice glass)
Compost
*Seeds**

1. Cut newspapers into strips that are approximately 3 inches wide and 22 inches long. Take one strip and roll it loosely around the potter or glass.

2. Fold over the excess paper at the base, making sure there are no gaps.

3. Press potter firmly onto its wooden base. (If using a glass, push the bottom onto a firm surface to secure the base.)

4. Remove the pot and fill with soil. It's ready for you to plant your seeds.

TIPS AND TRICKS

1. Seeds need soil, warmth, and moisture. Some plants take longer than others to sprout, depending on when you plant them and how warm it is. It's always best to plant more pots than you think you need, as some seeds may not turn out to be viable.

2. Don't be tempted to put more than one seed in each pot or seedlings will be fighting for root space and may not thrive.

3. Be patient until seedlings are big enough to handle the transplanting trauma. A rule of thumb is to wait until two or three leaves have grown.

4. Allow all frosts to pass before planting seedlings outdoors, but don't wait until their leaves have turned yellow or have grown very large.

5. Try to choose an overcast day when the ground is moist to transplant. Harden off the plants by taking them outside in their pots for a few days before transplanting to acclimate them to their new environment.

6. Water seedlings before transplanting to minimize shock and give them the best chance of recovery.

Check out* seedsavers.org *and* seedsofchange.com *for all your heirloom seed needs.* **RM

Learn more with *Creating Your Backyard Farm* by Nicki Trench, $28, *cicobooks.com*.

SIMPLY PLATED

The story behind Lisa Neimeth's swoon-worthy ceramic plates.

WRITTEN BY **AMY PALANJIAN**
PHOTOGRAPHY BY **KRITSADA PANICHGUL**

I HAVE A BINDER IN MY OFFICE filled with pictures that inspire me, everything from pancakes to peonies and plates—these very plates, in fact. They have been in that binder for at least two years and, while I can't remember where I first learned about Lisa Neimeth's work, I have always remembered how much I love her plates. And the fact that they are a little out of my league, at least monetarily speaking.

THE PRICE

A set of four salad plates runs $185; a charger is $125. That's a lot of money for a plate. Determined to understand the price (to help validate my saving up for a small stack), I reached out to the San Francisco-based ceramist.

Neimeth has been making these types of plates since 2005, when she first made a few for fun. Almost immediately she started getting orders and realized she wasn't the only one looking for something unique to eat from. "The ability to make something that is both aesthetically pleasing and serves an everyday purpose is a great thing," she says.

THE PROCESS

Neimeth explains that her plates are made in batches; each batch can take up to two and a half weeks, depending on the weather. (Damp weather means the California dark clay takes longer to dry.) And each plate is entirely original. "I spent a lot of time considering what is going to go on each plate even before I plan a specific design. I'm always banking scenarios that I see around me in my mind to use later," Neimeth says. "I hope that people interpret meaning or just get a chuckle when they finish their food and see a whimsical vision."

THE PAYOFF

It's appealing to know a bit of the story of the person who made the plates I might eat from every day. Actually, it's similar to how I feel about my current plates, which originally belonged to my great-grandmother: They had a life before they came to live in my house, and now I get to impart my own memories and stories onto them before I pass them on to someone else. They have meaning beyond their use, and that's becoming more and more important to me. Plus I like that Neimeth, whose first career was as a social worker, donates part of her proceeds to her community—whether local or global—through sites like *kiva.org*.

That personal connection is at the core of all of this—the ability to celebrate the people and the process behind our favorite things. Which is as good a reason as any to invest in some of Neimeth's plates. I'm thinking a long rectangular one for my dresser, as a catchall for jewelry, would be a great place to start. ***RM***

To read more about the crafting of these plates, visit readymade.com.

From top: **cotton white appetizer/dessert plate, $50; turquoise dinner plate, $65; dark green oblong platter, $140; available at *lneimeth.com*.**

READY SET GO

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OTHERWISE ENGAGED

An indie-minded couple recruit their photo-savvy friend to create nontraditional engagement photos. You can, too.

WRITTEN BY **AMY PALANJIAN**
PHOTOGRAPHY BY **JASON BRADWELL, BETHANY KOHOUTEK, TOM WOOLERY**

Friends helped the happy couple turn a pile of newspapers into an engagement-shoot-worthy backdrop.

WHO
Brianne Sanchez and Joe Jayjack

LOCATION
Des Moines, Iowa

DAY JOBS
Staff writer for *Juice* magazine; news designer for *The Des Moines Register*

WEDDING DATE
July 3, 2010

SITE
dmjuice.com/brianne

How did you two meet?
We met in a sexy, sexy HR benefits meeting shortly after we were both hired. We sealed the deal when I almost threw up on him during our first running date around a local lake.

What made you decide to take engagement pics?
We needed a photo for our invitations—since Joe's a news designer and we met through the paper, we're doing a front-page look (*set up shown left*). I was obsessed with the idea, which I first saw on Nicole Hill Gerulat's awesome blog, A Little Sussy (*nicolehill.blogspot.com*).

Were you pressured?
There are many ridiculous pressures that come with planning a wedding, but people were actually surprised we did engagement photos.

How did you involve your photographer friend?
I approached Bethany Kohoutek because she's got a great eye (she's an editor at *DIY Ideas*, and I regularly stalk her on *flickr.com/girls_eye_view*) and I knew she wouldn't make us put our hands in each other's back pockets. In the end, the shoot turned out to be a daylong collaboration between all of us...though I may have gotten carried away with outfit changes.

Where do you go for planning inspiration?
I definitely didn't pick out my colors at age 7, so the word "perfect" doesn't have a big place in my vocabulary. I've been skipping traditional wedding-planning advice in favor of sites like *onceweed.com*, *snippetandink.blogspot.com*, *eastsidebride.blogspot.com*, *100layercake.com/blog*, *apracticalwedding.com*. **RM**

Learn how to execute your own session and see more from Sanchez and Jayjack's shoot at readymade.com.

READY SET GO READY SET GO READY SET GO READY SET GO READY SET GO

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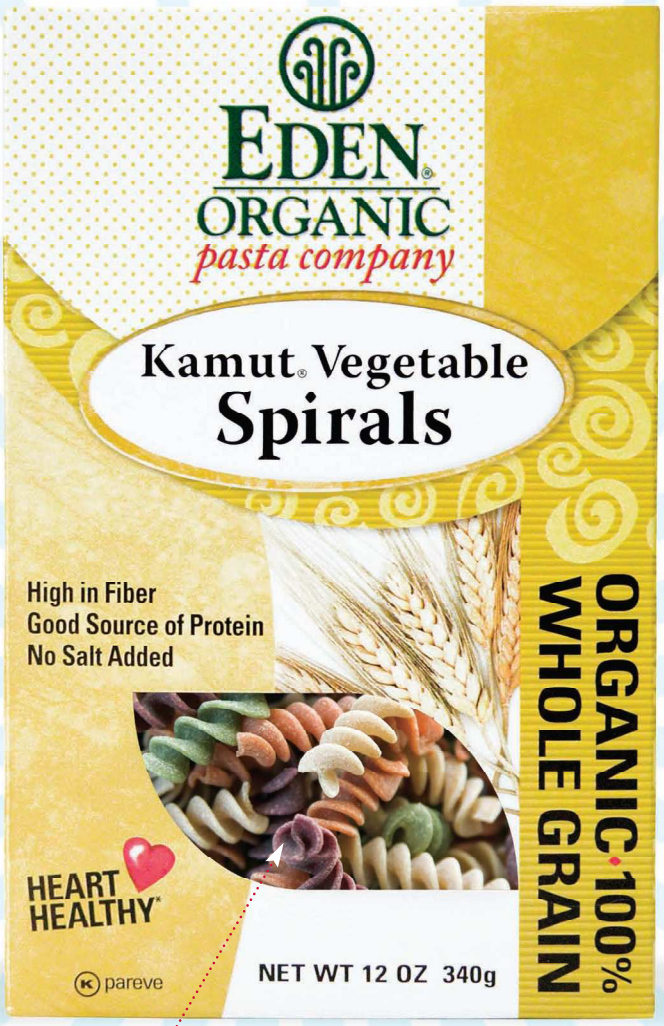

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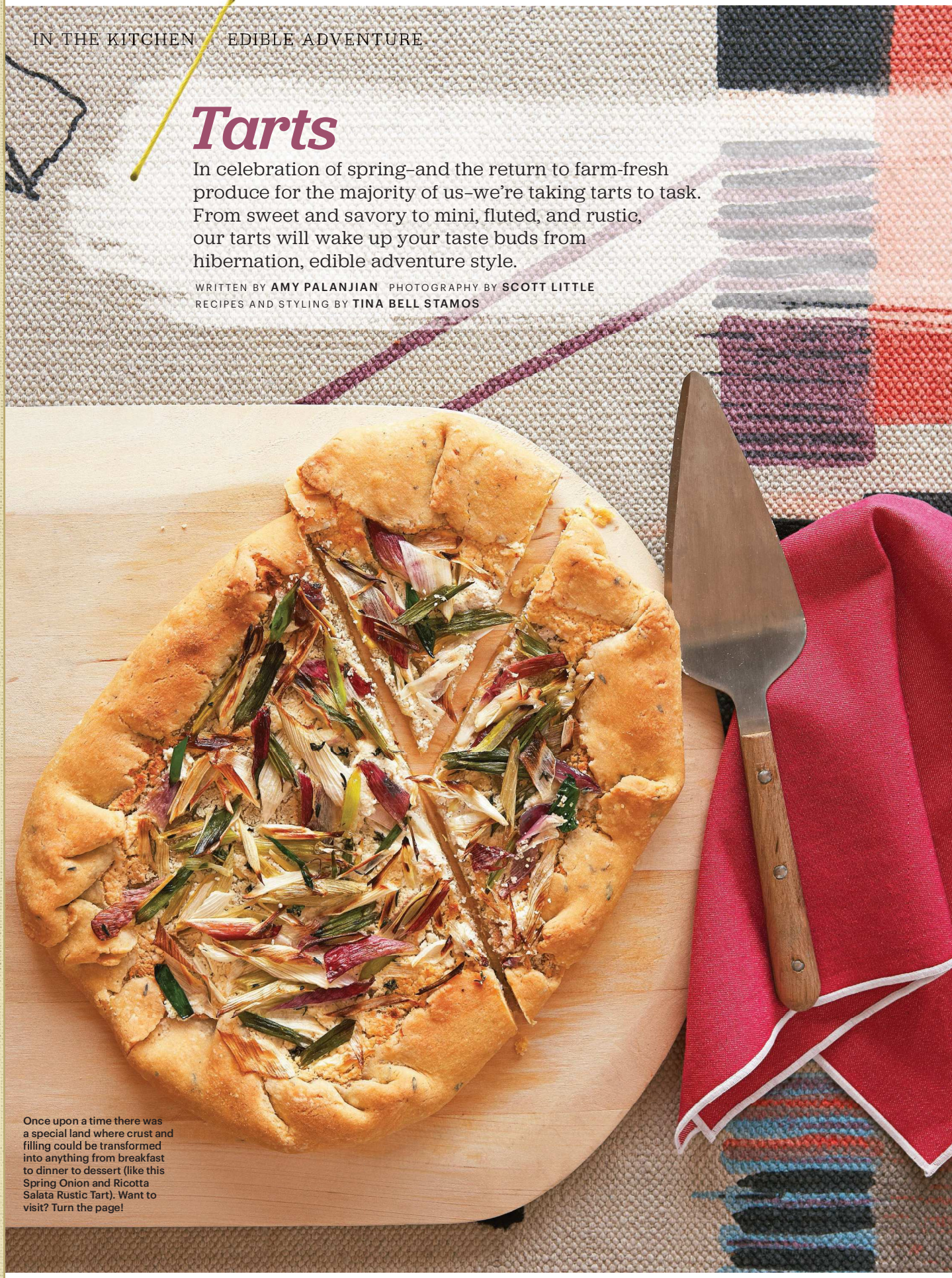
Tarts

In celebration of spring–and the return to farm-fresh produce for the majority of us–we're taking tarts to task. From sweet and savory to mini, fluted, and rustic, our tarts will wake up your taste buds from hibernation, edible adventure style.

WRITTEN BY **AMY PALANJIAN** PHOTOGRAPHY BY **SCOTT LITTLE**
RECIPES AND STYLING BY **TINA BELL STAMOS**



Once upon a time there was a special land where crust and filling could be transformed into anything from breakfast to dinner to dessert (like this Spring Onion and Ricotta Salata Rustic Tart). Want to visit? Turn the page!

Our super-simple take on a rustic tart will have you salivating from brunch to dinner. If you like your tarts more on the sweet side, read on to find your favorite.

START HERE

MAKE

Spring Onion and Ricotta Salata Rustic Tart

ALL RECIPES PAGES 40–42

Inviting your mostly vegan book club over for brunch?

YES — NO

YOU SHOULD STILL TRY THIS (for brunch or dessert) because the combination of coconut milk and pineapple is a welcome burst of sunshine-filled flavor.

MAKE

Rice Pudding Tart with Caramelized Pineapple

Want to make this even more exotic?

YES NO

OR

Hosting a baby shower?

YES NO

OR

Need a dessert for a festive family dinner?

YES — NO

COMMIT TO THINKING PINK because party or not, everyone deserves to have a festive dessert in their lives.

NO RHUBARB? Go berry: Try 2 pints of blueberries with sprigs of mint or 1 pint of blackberries with 2 tbsp sugar and 1 tbsp lime juice instead.

MAKE

Ginger Ricotta Tart with Rhubarb and Strawberry Jam

TRY BLACK RICE in place of the jasmine, with plum instead of pineapple for a tart with a purplish hue.

IT'S OK. Purple food can be a little much.

NOT A FAN OF GINGER-SNAPS? Try graham crackers for a slightly more subtle flavor.

PERFECT! This tart will forever put you on the good side of your guest of honor. (If she's having a boy, reiterate how all the coolest guys you know wear pink.)

THIS WORKS WELL FOR ANY SPRING FLING— wedding showers, engagement parties, graduation lunches, even Easter brunch.

Throwing a spring cocktail party?

YES

MAKE Lemon-Lime Tartlets

BUT NOT A FAN OF LEMON-LIME? Try fresh grapefruit juice instead, though leave out the zest or you'll risk overwhelming your mouth.

NO

MAKE IT ANYWAY. You deserve a party, even if it just takes the form of eating one of these on a weeknight.

Want to add a taste of the tropics?

NO

THEN STICK WITH THE ORIGINAL. The basic recipe is petite, perky, and perfect to eat with a glass of something sparkly in the other hand.

YES

TRY GUAVA OR PASSION FRUIT JUICE in place of the lemon and lime juices, and add a mini umbrella to each tart.

SPRING ONION AND RICOTTA SALATA TART

This tart combines an unfussy folded-over crust with salty cheese and spring veggies.

MAKES: ONE 10-INCH TART

Crust

1⅔ c	flour
½ t	salt
1	stick chilled unsalted butter, cut into small pieces
2	egg yolks, lightly beaten
4–6 T	ice water
1 t	fresh thyme leaves (optional)
½ t	lemon zest (optional)

Filling

½ c	whole milk ricotta salata cheese
3 t	olive oil, divided
¼ c	crème fraîche
1 T	butter
1	bunch green onions (preferably a mix of red and green), cleaned, cut in half, and chopped on the diagonal into 1-inch pieces
1 t	fresh thyme leaves

Salt and pepper to taste

1. Place flour and salt into bowl of food processor. Pulse several times to blend. Add butter pieces one at a time, pulsing after each one, until butter is well-incorporated and dough forms coarse crumbles.
2. Add egg yolks and pulse to blend. Add thyme and zest, if using. With machine running, add ice water in a slow, steady stream. Mix until dough begins to clump together but is still a bit crumbly, about 15 seconds. (You may not need to use all of the water.)
3. Shape dough into a round, flat disk and wrap in plastic wrap. Refrigerate for at least 30 minutes.
4. Preheat the oven to 350°F.
5. Place ricotta salata in a (clean) bowl of a food processor with 2 tsp olive oil. Add crème fraîche and process until smooth.
6. Toss onions and thyme in remaining olive oil. Season with salt and pepper.
7. Line a baking sheet with parchment paper. On a lightly floured surface, roll out dough to ¼-inch thickness, rotating dough a quarter turn with each roll. Roll to an approximately 12×14-inch rectangle and transfer to prepared baking sheet.
8. Spread the ricotta mixture from the center of the crust to about 1½ inches from the edge. Fold crust over the edge of the filling, sprinkle on onion mixture, and brush the outer edges of crust with olive oil mixture. Bake for 30 minutes. To serve, cut into wedges while warm.

Variations

- Substitute 1 lb asparagus, ends trimmed and cut into 1-inch pieces, for the onions, with 1 tsp snipped chives in place of the thyme.
- Use 1 lb freshly shelled peas, blanched, for the onions and ½ tsp tarragon in place of the thyme.

RICE PUDDING TART WITH CARAMELIZED PINEAPPLE

Delicious vegan baked goods are absolutely possible, as proven by this coconut-laced tart.

MAKES: ONE 8-INCH TART

Crust

35 to 40	gingersnap cookies, crushed (about 2 c)
¼ t	salt
¼ c	canola oil

Pudding

½ c	long-grain jasmine rice
4 c	(two cans) light coconut milk
¼ c	sugar
	Pinch of salt
¼ t	cinnamon

Pineapple

1½ c	fresh pineapple
1 t	canola oil

Special Equipment

8-inch round or square fluted tart pan with removable bottom

1. Preheat oven to 350°F. Place gingersnaps in bowl of food processor and pulse until fine crumbs form. Add salt and blend. Pour cookie crumbs into a small bowl and stir in canola oil. Press mixture into the bottom and sides of tart pan. Bake crust until color is slightly darker and firm to the touch, about 8-10 minutes. Cool completely on wire rack.
2. Combine rice, coconut milk, sugar, and salt in medium, heavy bottom saucepan. Stirring constantly, bring mixture to a boil, then reduce heat to low. Continue cooking and stirring occasionally until liquid has almost completely reduced and rice is cooked, about 15 to 18 minutes. Remove from heat and stir in cinnamon.
3. Pour mixture into prepared tart pan and bake until pudding has set, about 10 minutes. Allow to cool on a wire rack.
4. Dice pineapple into ¼-inch pieces. Heat canola oil in large skillet over medium high heat and add pineapple. Cook until pineapple pieces are browned, then transfer to a small bowl and cool completely.
5. When tart has slightly cooled, about 15 minutes, remove from tart pan and top with caramelized pineapple.

Variations

- Substitute black rice and 4 plums (pits removed, cut into ½-inch pieces) to make purple pudding.
- Use arborio rice with 2 medium oranges, sectioned and cut into ½-inch pieces, subbing in ½ tsp vanilla for the cinnamon.

GINGER RICOTTA TART WITH RHUBARB AND STRAWBERRY JAM

A gently spiced crust, a creamy filling, and a topping of sweet-tart jam make this a top-tier tart.

MAKES: ONE 9-INCH TART

Crust

1½ c	flour
2 t	sugar
¾ t	kosher salt
1 T	finely chopped crystallized ginger
1	stick plus 1 T chilled unsalted butter, cut into small pieces
2-3 T	ice water

Filling

8 oz	cream cheese at room temperature
¼ c	sugar
1 t	vanilla
1 lb	whole milk ricotta cheese
2	eggs
1 T	milk
¼ t	salt

Jam

½ lb	rhubarb, chopped into ¼-inch pieces
¾ c	sugar or ½ c agave nectar
2 T	water
½ pt	strawberries, hulled and quartered
2 t	finely chopped crystallized ginger
1 t	orange zest

Special Equipment

9-inch springform pan

continued on page 42

RANDOM THOUGHTS ON...TARTS

Fascinated by the history of tarts, we tumbled down a rabbit hole of lore on the internet. Did you know that tarts were first made in medieval times so cooks could show off the bright colors of what they'd produced for their household (green from spinach, yellow from eggs)? That the top crust on pie was frequently known as a "lid"? The best bit was this recipe for a pear tart from 1653. We loved the language (besprinkle!) and had to share.

"Tourte of peares: Pare your peares, and cut them very thin. Seeth them with water and sugar; after they are well sod, put in a little of some very fresh butter, beat all together and put it in your sheet of paste very thin. Bind it, if you will, and bake it; when it is baked, besprinkle it with water of flowers, sugar it, and serve." —*The French Cook*, Francois Pierre La Varenne

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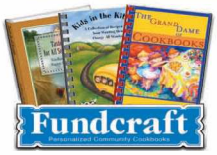

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continued from page 40

1. Place flour, sugar, salt, and ginger into bowl of food processor. Pulse several times to blend. Add butter pieces one at a time, pulsing after each one, until butter is well-incorporated and dough forms coarse crumbles.
2. With machine running, add ice water in a slow, steady stream. Mix until dough begins to clump together but is still a bit crumbly, about 15 seconds. (You may not need to use all of the water.)
3. Shape dough into a round, flat disk and wrap in plastic wrap. Refrigerate for at least one hour or overnight. Dough will keep for 2 days in the refrigerator or one month well-wrapped in freezer.
4. On a lightly floured surface, roll out dough to ¼-inch thickness, rotating dough a quarter turn with each roll to form a circle that's about 14 inches in diameter. Roll dough loosely around rolling pin and transfer to 9-inch springform pan. Press dough into bottom and sides of pan. (It's OK if the dough is uneven around top.) Chill for 30 minutes. Preheat oven to 350°F.
5. Line dough with parchment paper, fill with dried beans or pie weights, and bake for 10 minutes. Remove the beans or pie weights and paper and bake until golden brown, about 15 minutes more. Cool completely on a rack, leaving crust in springform pan. Increase oven temperature to 375°F.
6. Beat together cream cheese, sugar, and vanilla until light and fluffy, about 2 minutes. Reduce speed and add ricotta, eggs, milk, and salt, mixing until well combined.
7. Pour mixture into cooled, prepared tart pan and bake until the outer edges begin to puff and the center is set, about 20 minutes. (The center will quiver slightly, but it shouldn't be liquid.) Transfer to a wire rack and cool completely (filling will continue to set). Once tart is cooled, wrap well in plastic wrap and refrigerate at least 8 hours or until filling is firm.
8. When tart is completely chilled, carefully remove from pan and move to serving dish.
9. In a medium saucepan heat rhubarb, sugar, and water until sugar dissolves. Simmer until rhubarb has softened, stirring constantly, about 7 minutes. Add strawberries and ginger. Cook until strawberries soften, about 1 minute. Remove from heat and stir in orange zest. Cool, then spoon onto center of the tart and serve.

Variations

- Mix 1 pint blackberries with 1 tbsp sugar, 1 tbsp lime juice, and the zest of one lime. Set aside to pull out the berry juice before adding it to the tart in place of jam.
- When tart comes out of the oven, sprinkle with 2 pints of fresh blueberries before chilling. Garnish with fresh mint leaves before serving.

LEMON-LIME TARTLETS

We know, we've been looking for an excuse to fire up the kitchen torch too!

MAKES: **APPROXIMATELY 24**

Crust

4 T	chilled unsalted butter, cut into small pieces
1 c	flour
1 T	sugar
¼ t	salt
1	egg yolk
¼ c	sour cream

Curd

4	yolks
2	eggs
1 c	sugar
1 t	grated lemon zest
1 t	grated lime zest
½ c	fresh lemon juice
⅓ c	fresh lime juice
1	stick unsalted butter, cut into slices

Meringue

3	egg whites
⅓ c	sugar

Special Equipment

Mini cupcake or muffin pan
Kitchen torch (optional but suggested)
Candy or instant-read thermometer

1. Place butter, flour, sugar, and salt in bowl of mixer fitted with paddle attachment or in a food processor; mix to form coarse crumbles.
2. In a separate bowl, mix together egg yolk and sour cream; add to flour mixture and blend until dough just comes together.
3. Shape dough into a round, flat disk and wrap in plastic wrap. Refrigerate for at least three hours or overnight.
4. Place egg yolks, eggs, sugar, lemon zest, lime zest, and juices in medium saucepan. Heat mixture over medium heat, whisking constantly until sugar has dissolved and mixture has reached 150°F. Remove from heat and stir in butter, one piece at a time, stirring until the butter has completely melted.
5. Run curd through a fine sieve to remove any large clumps (best to do this while it's still hot or slightly hot). Cover with plastic wrap placed directly on surface to prevent skin from forming. Refrigerate until ready to use.
6. Preheat oven to 375°F. Roll out dough on a lightly floured surface to ⅛-inch thickness, then cut into individual crusts using a 2-inch biscuit cutter or a 2-inch diameter jar. Press each crust gently into the cupcake or muffin pan and prick the bottom of each with a fork. Bake until light golden brown, about 10 minutes, then transfer to a cooling rack to cool completely.
7. Place egg whites in standing mixer fitted with whisk attachment and beat until frothy. Add sugar slowly and continue beating until you have stiff and glossy peaks.
8. To assemble, fill each shell with 1½ tsp lemon-lime curd and top each with a small dollop of meringue. Lightly brown meringue with a kitchen torch before serving. (If you don't have a kitchen torch, put tarts under low broiler for 3 minutes until lightly browned. Make sure you watch carefully to prevent burning!)

Variations

- Use ½ cup plus 3 tbsp passion fruit juice or guava juice with 1 tsp lemon zest.
- Try ½ cup plus 2 tbsp fresh pink grapefruit juice (omit zest because the juice has such an intense flavor on its own).

A FEAST OF FOOD BLOGGERS

Our new food blog, "Feast" (*readymade.com/blogs*), is officially fired up. Here's who's cooking:

TIM MAZUREK

is a Chicago-based artist and writer who posts glorious food pics and recipes at *lottieanddoof.com*. He believes dessert is the most important meal of the day, especially if said dessert involves caramel.

JEANNETTE ORDAS

is a Vancouver, BC-based web designer obsessed with food. She blogs at *everybodylikessandwiches.blogspot.com*, and wants to invite Nigella Lawson for dinner.

MARC MATSUMOTO

is a photographer, marketing consultant, and writer who blogs at *norecipes.com*. He considers it a small miracle every time he makes something edible without using a recipe and has been known to ferment cabbage in his bedroom closet. *RM*

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Fiber, how do I love thee?
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Try a New Tool Offset Spatula

Learn to Master Homemade Yogurt

→ Forget buying a yogurt maker or using dry starter cultures. Making creamy, tangy yogurt at home requires only milk, yogurt, and a little patience. This is a self-perpetuating project: You can use the tail end of your first batch as the starter for your next one, which, trust me, you'll want to do.
—JJ Goode

MAKES 1 QUART

Ingredients
1 qt 2% milk
2 T plain yogurt

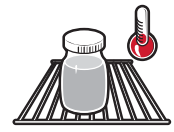
Special Tools
Instant-read thermometer

1. Heat the milk in a heavy medium-size pot until frothy and steamy, (but not boiling), about 180°F.
2. Take the pot off the heat and let it sit until the temperature is 115°F. Briskly whisk in the yogurt.
3. Transfer the mixture to a quart-size glass jar with a lid and wrap the jar with a towel to keep it warm (or stick it in the microwave, door shut). Let the jar sit, untouched, for 5 hours or overnight.
4. Unwrap the container and chill in the fridge. It'll keep there for up to a week.

(1)

(2)

(3)


(4)

Eat It:
Enjoy it plain, simple and slightly tart. Sweeten with honey or maple syrup. Mix in jam for DIY fruit-on-the-bottom.

→ I THOUGHT I DIDN'T NEED AN OFFSET SPATULA. When I came across layer cake recipes that suggested I use one to spread the frosting, I thought I knew better: I would just use a butter knife. I lived like this for years, until that first small, strangely bent offset spatula came into my life. I started off slowly, still skeptical, using it as suggested—to frost cakes. I was immediately impressed by how much easier it was to use than that awkwardly straight knife. It became a natural extension of my hand, fitting perfectly in my grip like a conductor's baton, and gracefully spreading buttercream into perfect sugary waves. The control I had was astonishing, and I began using it for nearly everything.

Part of the brilliance of the design is that the blade is thin and flexible enough to slide into the smallest of spaces or under the most delicate of pastries while being strong enough to lift things and spread frosting. That first slice of tart or pie is no longer a challenge to remove from the pan, and the frosting on my cakes always looks just like it's supposed to. I even use the spatula to deftly level a measuring cup full of flour. With time, my little offset spatula followed me to the dinner table, where I love using it to spread butter or jam on toast or goat cheese on baguettes.

I now have three small offset spatulas, because you can never be too prepared. I like to keep extras on hand in case a friend is visiting and thinks she doesn't need one. *—Tim Mazurek,* lottieanddoof.com; *Offset Handle Icing Spatula, starting at $3.50,* surlatable.com

Make Your Own Trail Bars

These customizable, protein-rich bars are your answer to active snacking. Packed with nuts, fruit, and grains, they equal healthy energy without excessive refined sugar. The trick is to bind the ingredients together with "glue" (chocolate, nut butter, and cane juice), which hardens to produce chewy, hearty bars that hold their shape. —*Louisa Shafia*, lucidfood.com

MAKES
APPROXIMATELY 48 2×2-INCH BARS

Ingredients

Canola oil or butter
3 c rolled oats
4 c puffed kamut or crisp rice
2 c dried fruit, roughly chopped
2 c nuts, roughly chopped
½ c wheat germ
2 c bittersweet chocolate chips
1 c evaporated cane juice
2 c brown rice syrup
1 c almond or peanut butter
1 t vanilla extract
½ t salt

1. Lightly grease a 9×13-inch rimmed baking sheet with oil or butter. In a large bowl, mix together the oats, cereal, dried fruit, nuts, and wheat germ; set aside.

2. Melt the chocolate in the top of a double boiler. Add the cane juice, brown rice syrup, nut butter, vanilla, and salt. Stir the mixture until smooth and heated through, about 10 minutes. Remove from heat and allow to cool slightly.

3. Pour the wet ingredients into the dry and stir with a spatula. Coat your hands with oil or butter and mix with your hands until the dry ingredients are fully coated with the chocolate.

4. Pour the mixture into baking sheet, cover with a sheet of parchment paper or plastic wrap, and press the mixture down. Use a rolling pin to press it out to the corners of the baking sheet.

5. Allow to cool, then slice into bars. Wrapped well or stored in an airtight container, the bars can last for up to a month in the fridge.

Boost It Up:
Add 3 tbsp of ground coffee to the melted chocolate for energy. For an antioxidant hit, add 2 tbsp of green tea powder.

PHOTOGRAPHY BY **Kim Cornelison, Kritsada Panichgul** ILLUSTRATION BY **Greg Maxson;** OPPOSITE PAGE: **Strawberry Whoopie Pie recipe via Baked NYC.**

Mix a Drink
It's Aperitivo Time

The bars of northern Italy come alive in the early evening, with guests arriving from a day hard at work, thirsty for a drink and hungry for a snack. Aperitivo, a time loosely between 6 and 9 p.m., is less what we Americans call happy hour and more an accepted excuse to preface dinner with a light alcoholic drink and good conversation, stimulating the palate while letting the day's troubles slip away.

While the word "aperitivo" is both a time and, often, a place, it pulls triple duty in describing a style of drink: They are usually low in alcohol, either made with wine or something bitter, and often a little bubbly from sparkling wine or seltzer. Always, though, the intention is to precede the night's meal and open the palate. Beyond that, the rules are all but limitless.

If you are having a dinner party at home, aperitivo is the perfect introduction to your meal. Your guests are eased into the night with a small snack (say a plate of cured meat and artisanal cheese) and a drink that doesn't wallop the head with alcohol.

—Alex Day, death andcompany.com

PADUA EXHIBITION
1½ oz Aperol Aperitivo
½ oz Dry Dolin Vermouth de Chambéry
¾ oz freshly squeezed lemon juice
½ oz freshly squeezed grapefruit juice
¼ oz simple syrup
Club soda
Orange slice

In a white wine glass, pour ingredients over ice. Add club soda and an orange slice.

3 CLASSIC APERITIVOS:

AMERICANO
1 oz Campari
1 oz sweet vermouth
Ice
Seltzer
Orange slice

Put all ingredients in a collins glass, add ice, top with seltzer, and garnish with an orange slice.

NEGRONI
1 oz gin
1 oz Campari
1 oz sweet vermouth
Ice
Orange twist

Put ingredients in a rocks glass, add ice, stir, and garnish with an orange twist.

FRENCH 75
1 oz gin
½ oz freshly squeezed lemon juice
½ oz simple syrup
Ice
Sparkling wine

Shake all ingredients with ice and strain into a champagne flute. Top with sparkling wine.

PADUA EXHIBITION

READY SET GO READY SET GO READY SET GO READY SET GO READY SET GO

Can You Hear Me Now?

Smartphone smackdown: iPhone vs. Droid

WRITTEN BY **JAMES NESTOR** ILLUSTRATION BY **MARIO WAGNER**

I AM IN A BANGKOK DISCOTHEQUE. On the dance floor in front of me, strobe lights streak around a handful of German tourists wearing khaki bermuda shorts and Tevas. Trance music from the 1990s blasts so loud through the PA system that it cracks and distorts the speakers with each thump of the kick drum.

Suddenly, I open my eyes and realize I am actually at home in bed. It's all been a terrible nightmare. But somehow the horrid techno keeps playing. And it's playing inside my house. I turn on the light and stumble into my living room. I hear it on my bookshelf. And it's coming from my new Droid.

This isn't the first time this has happened. Since purchasing a Droid two days ago, I've been subjected to an onslaught of random techno alarm bursts, sputtering and jittering, beeping and booping. Every few hours Droid yells at me in a 1980s funk-robot voice *D-R-O-I-D*. I have no idea how to turn it off. I guess sleepless nights are just part of the learning curve for the new line of Android mobile phones on the market.

Droid is one of dozens of new mobile smartphones featuring Google's Android platform. Like Apple's iPhone, Android-enabled phones allow you to, at any time, check email, update your calendar, watch videos, listen to music, text, chat with friends, calculate how many steps it takes you to get to work, how many calories are in your hamburger, which Kama Sutra sex position fits your mood, and a host of other essential daily tasks. Oh, yeah—it also makes and receives phone calls.

But you already know all that. You probably also know that nowadays, all smartphones (from BlackBerrys to Treos, Droids to iPhones) basically do the same stuff; it's no longer *what* they do but *how* they do it that sets them apart. Droid by Motorola ($199 with two-year contract) claims to be best: allowing you to "blaze through the web with rocket speed" on "America's most reliable 3G" network. When the Droid debuted in October 2009, tech geeks buzzed it was the first real competition for the iPhone. Really? With my contract up for my iPhone 3G in the next couple months, I figured it was a good time to check one out.

DROID VS. IPHONE

For two weeks I carried around both Droid and the iPhone and used them simultaneously in various tasks: I checked email and gauged the speed; I called the same person twice to test audio quality. I watched videos, updated my calendar, downloaded apps. Yeah, I was *that guy* in line at the café, a phone stuck to each of my ears, typing memos with each hand. My friends derided me; strangers scoffed at me. It sucked. But through all the embarrassment, I discovered some vital, unadvertised truths about how these phones *really* stack up against one another in actual day-to-day tasks.

FUNCTIONS

Speed-wise, Droid buries the iPhone. Applications sprout instantaneously and web-based applications like email seem to magically appear the very second they are sent. The iPhone 3G can take up to 5 seconds to post basic applications like the calendar; email takes even longer. If using mobile Gmail, the iPhone needs to connect to the network every time you download new messages. Droid does this automatically. (iPhone's integrated email will automatically download notice of the messages, but messages themselves can take up to 5 seconds to download and post on your screen.) Sure, what's a few seconds, right? Tell that to the cop who pulls you over for remaining stopped at a green light while you were trying to send an email to your editor explaining that you are going home because you feel sick when you are really just ditching out early to go surfing.

MEDIA

In my tests, Droid looks and sounds better and is quicker than the iPhone with all online media. To prove this, I simultaneously had both phones search, then play the YouTube video "The Carpenters Live at Budokan 1972." With its 3.7-inch display, 480×854-pixel screen resolution, Droid showcased every single oversaturated color of the VHS archive tape performance; the speakers—cranked all the way up—were loud enough for someone down the hall of my office to scream, "Turn that s*%t off!" during Richard Carpenter's shredding Rhodes piano solo. The iPhone 3G took about 20 seconds longer to play the video, and offered, with its 480×320-pixel screen resolution, a less stunning picture of Richard's smiles and Karen's skinny, yellow-sleeved arms smacking the drums. The volume on the iPhone was also quieter. With Droid's expandable 32gb removable memory, I could also store twice as much music on it as on my 16gb iPhone, though the iTunes player is much easier to operate.

TYPING

While Droid was much faster at processing and downloading stuff, any time saved was lost fivefold trying to type on the thing. Of the three typing options, the QWERTY keypad was the worst. After two weeks of practice, it was still slow and inaccurate. Droid also offers a vertical/horizontal-orienting screen keyboard, which they stole directly from the iPhone. The only problem is they didn't get it right: The keys are too small, they don't magnify like the iPhone, and the autotext feature—with its flashing words and lines of word options—is annoying and mostly misguided, mispelling even the simplest of words. Here is an example of a recent text chat that I had with a friend:

Me: I am trait a a Droid oghobe. rest. [What I tried to write: I am testing a Droid phone. Test.]

KK: droid oghobe?

Me: I'm rwsig don a Droid Ohobe! [I am testing a Droid phone!]

KK: ?!?!?

Me. This is le. Seyiu tmrw. [This is lame. See you tomorrow.]

continued on page 48

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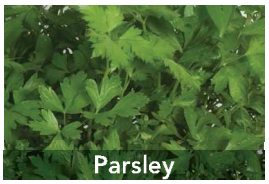

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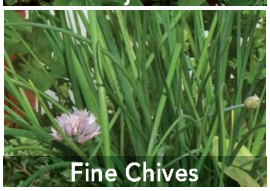
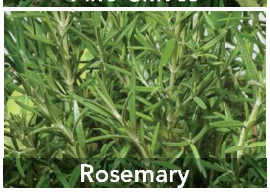
The Complete Herb Garden, item MM087240, 12 plants for $55.95





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continued from page 47

Droid's keyboard function may take more time to get used to, but I've heard many other Droid users have the same problem. For typing, the iPhone is still tops.

VOICE COMMANDS

While Droid and the iPhone 3G share almost all identical features, Droid offers a slew of exclusive, integrated voice commands. These, in theory, allow you to talk into the phone and get instant directions, contacts, and web searches as Google Search by Voice searches your phone or the web depending on the command. It's cool, and for the most part, is eerily accurate.

For fun, I voice-searched the word "beer." Using the integrated GPS, Droid directed me to the seven closest bars in the neighborhood. I then voice-commanded: "shoe shine." It brought up the closest shoe shine stand. Wow. I figured, once drunk and looking handsome in my shined shoes, I would then be looking for a good time, so I voice-commanded "good time." Amazingly enough, it brought up a YouTube video of instructions for line dancing. Spooky.

LOOK AND FEEL

Droid is slightly heavier than the iPhone (at 6 ounces to iPhone's 3G's 4.7 ounces), and it's a tad thicker because of its clunky QWERTY keypad. The differences seem like they shouldn't matter, but they do: In my front pocket, Droid looked like an out-of-place codpiece, and its squared edges made it uncomfortable to walk and skateboard. In my back pocket both phones felt basically the same. (Insert your own dirty joke here.)

BATTERY LIFE

Whether on the phone, downloading media, or just listening to music, the iPhone's battery lasted at least one-third longer than Droid's. That's a huge difference. I left both phones playing the Carpenters (what else?) on the Pandora Internet Radio app—the most data-sucking, battery-draining application I could find—and found the iPhone still delivering Karen's sweet voice for about an hour longer than Droid. Phone calls seemed to suck up even more juice on Droid.

APPS

The iPhone has an exhaustive vetting process for its developers to post an app on its store. (I know, I've done it and it's miserable.) Droid does not, and it shows. Droid apps pale in quality and variety. The two Droid apps I tried to download on the site didn't work. The third app (Visual Voice Mail by Verizon) claimed it was totally free, but on the last screen tried to surreptitiously charge me $2.99 a month. Lame.

A FINAL WORD AND WARNING

While getting my Droid at a Verizon store, I was told transferring contacts from the iPhone to Droid would be easy. I went home and spent an hour talking to Motorola customer service, after which, unsuccessful, they told me only the Verizon store could help me. I went back to the Verizon store and, after another hour of failed attempts, they told me only Apple could help me. Apple told me my phone was out of warranty and they couldn't help. They said Verizon could help me. I returned to the Verizon store. I explained what had happened. The droll-faced worker admitted, "We have no idea how to transfer numbers," and then suggested, "just input them by hand." Four hundred contacts...by hand. I still have no contacts on my Droid.

In all, I found Droid the IT nerd of phones, a fast-working, overly capable know-it-all who lacks any social graces and has terrible taste in music. On the other side of the bar is the iPhone, the pretty socialite who is a pleasure to talk to but takes awhile to do anything, and then will only do it on her own terms. What's best for you is a matter of taste (and patience). But speaking of bars, I'm off to get drunk and do some line dancing in my newly polished shoes. That is, right after I find a way to shut off this Droid 1990s techno alarm. ***RM***

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Menu

RECIPES PAGE 63

MUSHROOM AND GOAT CHEESE CROSTINI

•

TUSCAN PICI WITH SAUSAGE RAGU

•

HONEY-VINEGAR BRAISED CHICKEN

•

FORAGED GREENS WITH GARLIC AND CHILE

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FERMENT VINEGAR

TASTE CRÈME FRAÎCHE

Cook Dinner Now

Projects

PROJECTS PAGE 54

PROJECT #1

Forage for Mushrooms and Greens

ADVICE FROM

JEREMY FABER,
Foraged and Found Edibles, Seattle, Washington; 206.547.2278

Faber started out pursuing a degree in forestry and ended up graduating from the Culinary Institute of America. His two loves merged when he turned foraging into a full-time business supplying wild foods like mushrooms and greens to discerning chefs. Now you can forage for free (fancy) food, too.

1. START SIMPLE. For mushrooms, look for chanterelles and morels, which are common throughout the U.S. Good starter greens are dandelion, miner's lettuce (which has saucer-shaped leaves dotted by white flowers), and watercress. "There's nothing very poisonous that looks like them," Faber says.

2. KNOW YOUR HABITAT. "Habitat is key," says Faber. "The first step is to learn the trees. Almost all mushrooms are symbiotic with a certain type so learn where, what, and when things grow in your area of the country. In the Pacific Northwest, for instance, chanterelles are symbiotic with Douglas firs; elsewhere you'll find them with oaks.

3. GET A GOOD BOOK. "Simple identification isn't that hard," says Faber, who points out that chanterelles do not have true gills but rather folds that extend all the way down the stem. He suggests David Arora's books to learn more about mushroom hunting (and to practice the pastime safely and avoid picking poisonous varieties). Try *The Forager's Harvest*, by Samuel Thayer for info on everything from wild grains to greens.

FEELING FINICKY ABOUT FORAGING? *Leave it to the experts and buy from them at your local farmer's market. Or, simply source some shiitakes at the supermarket.*

PROJECT #2

Make Goat Cheese

ADVICE FROM

TASIA MALAKASIS,
Belle Chèvre, Elkmont, Alabama; bellechevre.com

"Making goat cheese is really very easy," says Malakasis, who uses an ancient recipe with just four ingredients—including milk from local goats—at her Belle Chèvre creamery in Alabama to make award-winning chèvres. To make goat cheese at home, Malakasis suggests this recipe.

This page, bottom right: Sketched Palette dessert plate, $14, anthropologie.com.

FRESH GOAT CHEESE

½ g fresh goat's milk
⅛ t MM Mesophilic Culture
5 T distilled water
Liquid rennet
1 t kosher salt

1. Heat the goat's milk to 75-80°F in a stainless steel pot. (Look for local goat's milk because the closer the milk is to its source, the fresher it will be—which results in more nuanced flavors in your cheese.) Stir in the culture. Add the distilled water into a small cup and stir in one drop of liquid rennet (culture and rennet available at *dairy connection.com*). Mix well and add one tablespoon of the mixture to the milk. Stir well, cover, and place in a warm room-temperature spot for about 18 hours.

2. Place two layers of fine cheesecloth over a strainer and set in a deep pan or bowl. When the milk has coagulated, ladle the curds into the strainer. Let drain for an hour, stir in salt, scrape into a covered container, and refrigerate for up to two weeks. Makes roughly 8 ounces of spreadable cheese. (You could also shape the cheese into disks or logs and let them age—from two days up to two weeks uncovered in the refrigerator—into a firmer consistency.)

CUT STRAIGHT TO THE CHEESE *Belle Chèvre offers many of their cheeses online; Cypress Grove makes truly wondrous fresh logs.* bellechevre.com, cypressgrovechevre.com

PROJECT #8

Keep Honeybees

ADVICE FROM

RICK CHRISTENSEN,
Country Fresh Bee Farms, Gumboro, Delaware;
countryfreshbeefarms.com

"The queen bee does nothing but lay eggs all day," Christensen says, a necessity given the short life (four to six weeks) of the worker bees. They build combs to store eggs and extra food (honey); when plants blossom, the bees collect nectar to feed the queen and her brood. When peak flowering hits, the bees convert the surplus nectar into honey and store it in the combs, creating a sweet treat for you.

1. GET YOUR GEAR. "What you need for a good colony is space and room," says Christensen. Start with a simple structure (placed in a sunny spot) of two deep hives to act as the brood chamber where the queen lives and lays her eggs. On top of that you'll need one honey collecting box (called a super) to start, plus more to add throughout the year. For collecting and processing the honey you'll need a bee suit, a smoker, a heat knife, a couple of stainless steel vats and screens, and a honey extractor (most items available at *countryfreshbeefarms.com*).

2. BUY YOUR BEES. Christensen recommends one queen bee and three pounds of worker bees (roughly 8,000-10,000 bees). Place the queen into the lower hive, then release the bees into the upper. They'll seek out the queen and tend to her.

3. START YOUR HIVE. You'll want to order your bees in late winter to early spring to give them enough time to make their wax and start drawing cones. (They'll be OK outside—the bees regulate the temperature within the hive.) The first month, feed them with a sugar-water solution. After everything starts to bloom, the bees will collect pollen and, eventually, begin storing honey in the combs they've built in the top super. Keep an eye on the box, taking it off when it's half full, adding another empty super above the brood chambers, and then topping it all with the half-filled one. "The bees will see there's more to fill and increase the colony."

4. COLLECT THE HONEY. Suit up, then give a few puffs of smoke on the bottom and the top of the hive and wait 10 seconds for the smoke to dissipate. The bees may seem calmer, but they're gorging on honey in preparation for evacuating their home, which they believe to be on fire. "The bees are concentrating so fully on the honey they're carrying that they can't really sting you." Once the bees are subdued, lift off the top of the hive and check the frames. If all are full and completely capped with beeswax, they're ready to harvest (although leave a full super come September or October to get the bees through the winter).

5. JAR THE HONEY. Remove the frames from the super and, one at a time, stand vertically in a stainless steel container fitted with a catch-screen. Slide a heat knife along the combs to release the beeswax caps (you can leave them in the screen to let any additional honey drain off) and place the frame in a honey extractor, which will spin the honey off the frame. The last step to raw, unfiltered honey is to pour the liquid through a mesh strainer (to catch any stray bits of beeswax) and into jars.

TOO BUZZY TO BEE KEEP? *Try Christensen's raw honey or one of the exquisite varietals, such as orange blossom, from Bee Raw.* countryfreshbeefarms.com, beeraw.com

PROJECT #4

Mix Sausage

ADVICE FROM

DAVE NOSIGLIA,
Boston Sausage Company/ The Smokehouse, Norwell, Massachusetts

Nosiglia, who started Boston Sausage Company (better known as The Smokehouse) with his dad 26 years ago, learned to make sausage in Germany, France, and Austria. Sausage-making is an art with very few ingredients: meat, salt, and seasonings. Pick the right ones, combine them wisely, and you have magic.

1. CHOOSE YOUR MEAT.
Nosiglia says to choose meat with around 85% fat content to avoid dry sausage.

2. MEASURE YOUR SALT.
Salt brings out the flavor in sausage, but too much can be overpowering. Nosiglia recommends using between 1 teaspoon and 1½ teaspoons per pound of meat.

3. CHOOSE YOUR SEASONINGS.
You can let your imagination run wild. In general, you'll want to use about 1 tablespoon of spices per pound of meat. Some favorites of Nosiglia are fennel (whole or crushed seeds), coarse ground pepper, and coriander powder. "If you want to spice it up, add a dash of crushed red pepper."

4. MIX IT WELL.
If you're starting with ground meat, mix the salt and spices first with a few tablespoons of water to create a slurry (to blend better with the meat). If starting with a whole cut, cut the meat into chunks about the size of an ice cube, mix with salt and seasonings, grind through a ¼-inch grinder, and mix again. Then stuff into sausage casings or use as is.

ITALIAN SAUSAGE

3 lbs pork shoulder, cut into 1-inch chunks
4 t crushed fennel
2 t coriander powder
1 t freshly ground black pepper
2 t crushed red pepper flakes
1 T kosher salt

1. Toss together pork with spices and salt in a large bowl. Cover and refrigerate for at least 4 hours.
2. Using a ¼-inch meat grinder or a grinder attachment on a stand mixer, grind the pork mixture. It's ready to use.

MEAT ANOTHER MAKER *Consider the sausage selection from Lobel's, those made by Belmont Butchery, or finding a local producer.* lobels.com, belmontbutchery.com, localharvest.org

PROJECT #5

Bake a Baguette

ADVICE FROM

MATT JAMES,
Anson Standard Baking Company, Portland, Maine; 207.773.2112

James knows baguettes—many think his bakery creates the best in the country. His advice? "Have faith in gluten." Here's his 3-step plan for a perfect loaf.

BASIC BAGUETTE

6½ c bread flour
1 T plus 2 t active dry yeast
1 T salt
Cornmeal for dusting

1. MAKE A POOLISH (poo-LEESH). To get flavorful, well-developed loaves like a professional bakery, James suggests making a simple starter called a poolish. In a large bowl, mix 1 cup bread flour with 1 cup warm water and 1 tablespoon active dry yeast. Cover with a damp dish towel and let sit in a warm place for 4 to 5 hours. Making a poolish allows for "greater breakdowns of starch into sugar for richer flavor and a stronger dough," says James.

2. MIX IT GOOD. Dissolve 2 teaspoons yeast in 2 cups lukewarm water; mix it along with 1 tablespoon salt and 5½ cups bread flour into the poolish just until the water is absorbed. Let it sit for 15 minutes. "This lets the gluten start forming bonds so that the dough doesn't need to be kneaded as much." At this point, the dough will be quite wet—which is how you want it. "Wet dough creates a nicer variety of holes and a better texture." After the wait, dump the dough onto a floured cutting board and shape it into a circle. Take a dough scraper (or a large chef's knife) and flip two-thirds of the dough over onto itself toward you and press it down with the scraper a few times. Then turn the mound clockwise 90 degrees and do it again (if your hands get sticky, wet them a bit). Repeat until the dough is smooth and silky. Transfer the dough back to the bowl and place a damp cloth over the top. Let it rise for an hour, then punch down with your palms to release the gases. Cover and let rise for an hour.

3. SHAPE AND BAKE. Place a baking stone (preferably) or a baking sheet in the oven and preheat to 425°F. Measure out the dough into 4 chunks and shape into long loaves on a peel or piece of parchment paper placed on an upside-down baking sheet dusted with cornmeal. Use a sharp knife to make slashes in the top of each loaf. Spritz the inside of the oven with water and slide the loaves onto the hot stone or sheet. (The parchment can go in with the loaves, though pull it out after about 8 minutes when the loaves have set.) Bake for 18-24 minutes, until crust is golden brown and crisp and loaves are cooked through.

RATHER BUY YOUR BAGUETTE? *Find a local bakery and visit often, preferably in the morning so you can enjoy heady fresh-from-the-oven wafts.*

PROJECT #6

Roll Pasta

ADVICE FROM

LIA HUBER,
Nourish Network, Napa, California; nourishnetwork.com

Several years ago, Huber and her husband traveled throughout Northern Italy to train with pasta makers, grandmothers, and chefs for the pasta shop they had planned to open. "In Tuscany and Abruzzo we'd see chefs discreetly cracking eggs into dough they insisted over and over again was just flour and water—aquafarina," Huber says. "But then I'd ask the ingredients again, pointing accusatorially, and finally they'd shrug their shoulders and admit, 'e un poco uovo' (a little bit of egg)." Which makes sense; egg adds strength and elasticity to the dough.

TUSCAN PICI

Properly kneaded dough should be smooth with a beautiful dull sheen—no pasta machine required.

4 c artisan bread flour or pasta flour (see page 63 or blend 3 cups all-purpose flour with 1 cup whole wheat flour)
1 c water
1 egg
1 T olive oil
1 t salt

1. Pulse together the ingredients in a food processor until they form a loose ball. Turn out onto a floured board and knead for 8-10 minutes, until dough is pliable and has a dull gloss. Cover with plastic wrap and let rest for 15 minutes.

2. Flatten dough into a ½-inch-thick disk and slice into ¼-inch-wide strips. Cut each strip into 1-inch lengths. Working with one length at a time (keep others covered with a slightly damp dish towel) on an unfloured wooden cutting board, use your fingertips to roll and stretch the dough from the middle to the ends until it resembles a thick piece of spaghetti.

3. Set the pici on a cookie sheet lined with a piece of floured parchment paper and repeat with remaining pieces. Fluff the pasta occasionally with a sprinkle of additional flour to prevent the strands from sticking together.

EASIER-THAN-PICI PASTA *Try the bucatini from Rustichella d'Abruzzo (sold in rustic brown bags), which is cut on bronze dies from the 19th century.* rustichella.it, markethallfoods.com

PROJECT #7

Raise Hens for Eggs

ADVICE FROM

JEANNE THIEL KELLEY,
author of Blue Eggs and Yellow Tomatoes, *Los Angeles, California;* jeannekelleykitchen.com

Forget bling. Chickens are the attention-getting topic of dinner parties these days. For advice we turned to Jeanne Thiel Kelley, who's kept hens in the backyard of her Los Angeles home for more than 15 years.

RM: Is it legal to have hens in your backyard?
KELLEY: Check with your city, town, or county council about livestock ordinances. In general, you can keep hens for personal use if they are 20 feet from your residence and 40 feet from your neighbors. Hens are pretty quiet, and fresh eggs keep neighbors mum.
RM: What about roosters?
KELLEY: Roosters really aren't necessary. The hen will ovulate regardless.
RM: How many eggs can I expect from each chicken?
KELLEY: Chickens lay eggs depending on sunlight. In the spring and summer, my 12 hens give me about six eggs a day. Their coop is in the shade of a big oak tree (which helps them stay cool), so the lack of sunshine keeps them laying only every other day. (Normal is about one egg per day.) In the winter, my coop gets little or no sun which means only two or three eggs a day.
RM: Are there certain breeds that are easier to keep than others?
KELLEY: Rhode Island Reds are good layers but tend to be mean. Araucanas lay beautiful blue eggs but are temperamental layers. I like Red and Black Sex Links, Buff Orpingtons, Australorps, and Barred Plymouth Rocks.
RM: Do you have to start with chicks?
KELLEY: No, but it's so much cheaper and more satisfying. Also, when you raise a bunch of chicks together, they'll get along. It can be very difficult to find a laying hen at a feed store. I mean, who wants to get rid of a good layer? Most people buy chicks from a local feed store, but if you can't find what you're looking for, *mypetchicken.com* is a good bet.

EGG-CELLENT ALTERNATIVE *Find a local egg producer at your farmer's or specialty market to reap the flavor rewards sans a backyard coop.* localharvest.org

PROJECT #8

Ferment Vinegar

ADVICE FROM

PAUL KOLLING,
Nana Mae Organics, Sebastopol, California; nanamae.com

Kolling has been making apple cider from the heirloom Gravenstein apples that grow on and around his Sebastopol ranch for 25 years, and apple cider vinegar for 20. Now you can too.

APPLE CIDER VINEGAR

1 g apple juice (or other juice, like grape)
1 t yeast (such as Epernay II wine yeast, available at thebeveragepeople.com)

1. MAKE A STARTER.
Mix 8 ounces of the apple juice with a teaspoon of an appropriate yeast. Let sit for 30 minutes until bubbly. "It serves the same purpose as using a bread starter—it jump-starts the process."

2. LET IT FERMENT.
Stir starter into the rest of your juice in a large glass container with a loose-fitting top, leaving four to five inches of headspace. Allow mixture to ferment three to four days in a warm corner, or three to five months in the fridge. You'll be able to tell when the fermentation has stopped because there will be no more bubbles on the surface and the juice will no longer taste sweet.

3. ALLOW IT TO CONVERT.
The liquid (now alcohol) will become vinegar fairly quickly. You can speed up the process by spooning a few tablespoons of the cloudy substance (called the mother of vinegar) from an existing apple cider vinegar (preferably organic and unfiltered) into your mixture. Once vinegar, it will keep indefinitely stored in glass jars with tight-fitting lids.

This page, pink fabric shown middle: Four Square/YAH04 berry of Playground fabric stack, store.annamariahorner.com.

STRAIGHT OFF THE SHELF *Taste artisan-quality cider vinegar without the wait with a tart and sweet bottle from Spectrum Naturals.* spectrumorganics.com

PROJECT #9

Taste Crème Fraîche

ADVICE FROM

MOLLY WIZENBERG, *author of* A Homemade Life, *Seattle, Washington;* orangette.blogspot.com

Once you make crème fraîche for the first time, you'll wonder why on earth you waited so long. We've had a batch going ever since trying Wizenberg's recipe.

2 c heavy cream
2 T buttermilk

1. Place heavy cream in a bowl or large jar. "The cream shouldn't be ultra-pasteurized or full of additives; that kind doesn't work well, so check the ingredient list," Wizenberg says. Add the buttermilk, which will act as the culture. Partially cover the jar or bowl and let it sit at room temperature until mixture has thickened to approximately the consistency of yogurt. "Stir it gently a couple of times over the course of the process so you can keep tabs on how it's doing. You'll notice that it thickens in clumps at first, and then more broadly. Depending on the temperature of my house, it takes between 12 and 48 hours to thicken properly."
2. When it's ready, give it another good (but gentle) stir, cover, and refrigerate for at least a day before using. "It needs this time to thicken to its final texture." Reserve a bit to use as the culture in your next batch, instead of buttermilk. "The flavor is better, I find, when I use crème fraîche than when I use buttermilk."

CRAVING CRÈME TODAY? *Find Vermont Creamery's in most food stores; Bellwether Creamery is touted for making one of the best.* vermontcreamery.com, bellwetherfarms.com

RECIPES

MUSHROOM AND GOAT CHEESE CROSTINI

We highly recommend placing extra cheese and bread on the table to enjoy alongside the crostini.

SERVES 10

2 T extra-virgin olive oil
1 lb wild mushrooms, roughly chopped
¼ c shallot, minced
2 t fresh thyme, minced
5 cloves garlic, finely chopped
½ t sea salt
¼ t freshly ground black pepper
¼ c cognac
1 baguette, cut into ¼-inch slices
4 oz soft goat cheese
2 t lemon zest

1. Heat a large skillet over medium-high heat and swirl in olive oil. Add mushrooms, shallot, and thyme to pan and sauté for 8-10 minutes, stirring occasionally, until mushrooms are golden brown.
2. Stir in garlic, salt, and pepper and cook another minute, then pour in cognac and scrape up any bits stuck to the bottom of the pan. Cook for another minute or two to burn off liquid; set aside.

3. Toast baguette slices and spread a thin layer of goat cheese on each. Mound mushroom mixture on top, sprinkle with lemon zest, and serve.

TUSCAN PICI WITH SAUSAGE RAGU

This pasta makes a delicious first course or a side for a dinner party. Or, serve it as a main to a smaller group.

SERVES 10 AS A FIRST COURSE

1 T extra-virgin olive oil
1 medium onion, finely chopped
3 cloves garlic, minced
3 lbs Italian sausage
1 c dry white wine, such as Sauvignon Blanc
¼ c tomato paste
32 oz diced tomatoes
2 t oregano
Tuscan Pici (or 1 lb dried pasta)
½ c grated Parmigiano-Reggiano cheese (optional)

1. Heat the olive oil in a Dutch oven over medium-high heat and add onion. Cook for eight minutes until just beginning to brown. Add garlic and cook an additional minute. Add sausage and cook for 10 minutes, until nearly all sausage is browned.
2. Pour in the wine and cook for five minutes. Stir in tomato paste, diced tomatoes, and oregano. Lower heat to medium-low and simmer gently for one hour.

3. Bring a large pot of salted water to a boil. When the water is boiling rapidly, cook pasta for four to five minutes until tender yet firm to the bite. Drain, toss with ragu, and serve with cheese.

PROJECT #10

Source Heirloom Flour

ADVICE FROM

GLENN ROBERTS,
Anson Mills, Columbia, South Carolina; ansonmills.com

Roberts ditched a career in historic building restoration to bring back heirloom flours. He seeks out strains of heirloom wheat, corn, and other grains—many of which are close to extinct when he finds them—and researches how to cultivate, harvest, and mill them. (Many chefs consider his grains the gold standard.) Roberts recommends specificity when it comes to flour. "If you want to make bread, get bread flour. If you want to make pizza, get pizza flour." Roberts explains that going back to the 1850s and earlier, wheat was named after what it was used for: macaroni wheat, cracker wheat, biscuit wheat. After World War II, the United States turned largely to monoculture crops and regional differences and variety died out. "We ended up with balloon bread with no character." Roberts suggests trying to avoid all-purpose flour. "It's a compromise flour."

FORAGED GREENS WITH GARLIC AND CHILE

A brief toss into boiling water takes out some of the bitterness found in greens.

SERVES 10

2 lbs wild greens
¼ c extra-virgin olive oil
5 garlic cloves, thinly sliced
2 t cayenne pepper
¼ t kosher salt

1. Bring a large pot of salted water to a boil. Boil greens for three minutes and strain. Drain and wipe out pot.
2. Heat the olive oil in the pot over medium-low heat and add the garlic and cayenne. Cook for two minutes, until fragrant. Add the greens to pot and cook, stirring occasionally, for about 25 minutes. Season with salt before serving.

HONEY-VINEGAR BRAISED CHICKEN

The slightly sweet (from honey) chicken contrasts very nicely with the bite of the greens.

SERVES 10

2 T olive oil
2 chickens, cut into parts*
½ t sea salt
¼ t freshly ground black pepper
2 c shallot, finely chopped
2 c cider vinegar
1 c chicken broth
1 c honey
¼ c fresh mint, minced

1. Heat oil in a large, deep sauté pan over medium-high heat. Sprinkle chicken with salt and pepper. Brown on each side for a total of five minutes (do this in batches, if necessary, to allow air to circulate between each piece). Remove to a plate and set aside. Add shallots to pan and sauté for 2 minutes.
2. Deglaze pan with 1 cup cider vinegar. Stir in chicken stock and honey and nestle chicken tightly into pan. Reduce heat to low, cover, and simmer for 30-40 minutes, until chicken is cooked through. Season with additional salt and pepper, if desired.
3. Transfer chicken to a serving platter and tent with foil. Skim off fat from the sauce and boil for 5 minutes to reduce and thicken slightly. Drizzle chicken with sauce (serve extra on the side) and sprinkle with mint just before serving.

**See page 82 for directions on how to cut up your whole chickens.*

CRÈME FRAÎCHE ICE CREAM

*Anne Walker of Bi-Rite Creamery & Bakeshop (*biritecreamery.com*) serves up homemade ice cream that has nearly reached cult status in the Bay Area. One of Walker's secrets is to get the milk and cream mixture "nice and hot before you add your egg yolks. That way it goes quickly." Another tip? Add a squeeze of lemon juice just before spinning to punch up the tanginess. Just to be fair, consider yourself warned: This stuff is rich. But it will be a perfect reward for all of your hard work making this meal.*

MAKES 6 CUPS

1¼ c nonfat milk
2½ c cream
½ t salt
1 c sugar
7 egg yolks
1 c crème fraîche
1 t vanilla
1 T lemon juice

1. Whisk milk and cream in a heavy-bottom saucepan with the salt and half the sugar. Whisk egg yolks in another bowl with remaining sugar.
2. Turn the heat to medium-low and bring cream mixture up to just before a simmer, whisking frequently. Ladle a quarter cup of the cream mixture into the egg yolks and beat thoroughly, then pour the egg mixture into the cream mixture. Switch to a spatula and run it along the bottom of the pan constantly until the mixture thickens enough to coat the back of a spoon.
3. Set a metal bowl in a larger bowl filled with ice water. Strain the cream mixture through a fine sieve or a colander lined with cheesecloth into the smaller bowl and stir. When cooled, whisk in the crème fraîche and vanilla. Transfer to a covered container and refrigerate for 2 hours.
4. Whisk in the lemon juice and freeze per your ice cream maker's instructions. ***RM***

Opposite page, middle: Sketched Palette dessert plate, $14, anthropologie.com.

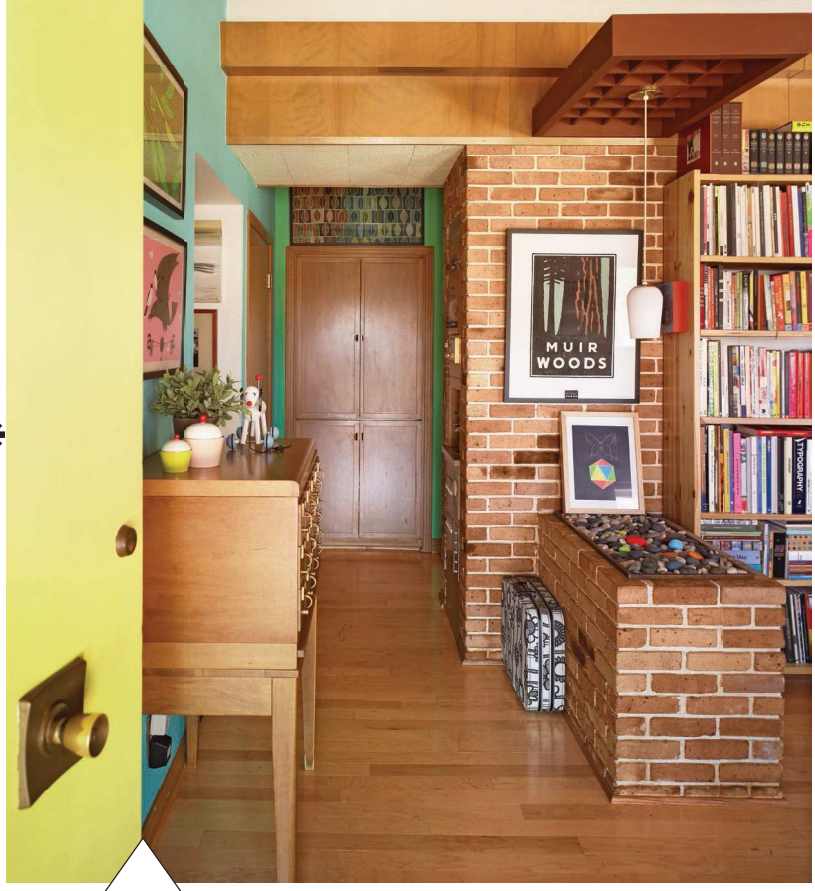
texas two-

Opposite: As the third owners of their home, Shay Ometz and Jeff Barfoot inherited a lot of original charm. The backyard shed (built by owner number two) was converted into the couple's vibrant and playful screenprinting company, *bee things*. *This page:* Taking inspiration from artist Charley Harper, the buttons from *bee things* have a whimsically natural tone. Barfoot says, "I loved the little bird guide book when I was a kid—flipping through it and seeing all of those colors."

-step

Brought together by a need for constant creation, this couple's artistic vision is reflected in every corner of their vibrant East Dallas home.

Written by Caitlin Thornton
Photography by Stephen Karlisch



Jeff Barfoot came to Texas in 1999 to ply his trade.

In 2002, Shay Ometz returned to her home state after a short stint in Germany. And in 2004, the two designers crossed paths, leading to what would eventually be a life of intense creativity blooming in the Forest Hills neighborhood of Dallas.

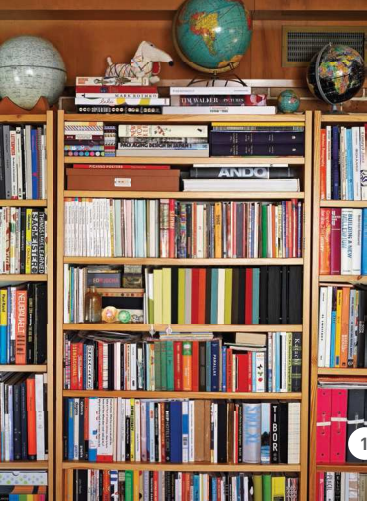
The couple's first encounter was on a double date—but they weren't matched up with each other. Soon, they met again at the headquarters of clothing and accessory company Fossil, where Ometz works. Barfoot had been asked to give a talk on his design philosophy after a Fossil executive had seen the young designer expounding on his views at a graduation ceremony. As Ometz listened to him emphasize the importance of making design your life—not just your job—she knew they had to talk one-on-one. "If I could get him to talk to me, I knew he'd like me," she explains.

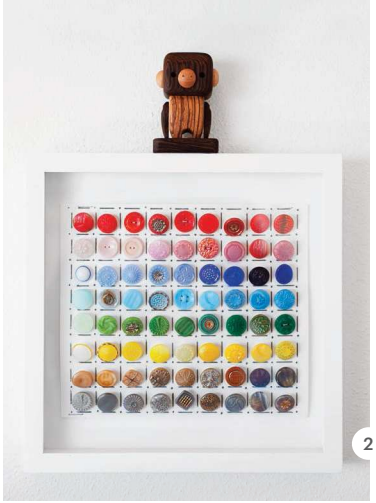
The two eventually found their opportunity to chat at a mutual friend's wedding a year later. Soon after they went on a date, grabbing Tex-Mex and coffee. They ended up talking for 13 hours.

Six years later, Ometz is the senior art director for Fossil's catalog; Barfoot is the founder and creative director of design studio Barfoot Worldwide; and the two are married—with two shaggy-haired, blue-eyed boys, Milo and Calder—living Barfoot's "design as life" philosophy. Their 1960s ranch house in East Dallas provides the backdrop for the couple's constant creativity: Barfoot's design company is based in the home, and the couple's collaborative screen printing business, *bee things* (*bee-things.com*), is headquartered in the backyard.

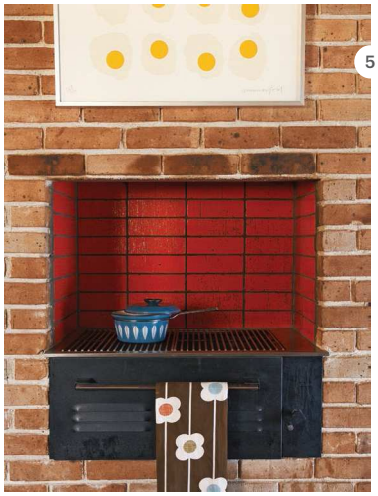
The house was built in 1961 as a place for the original architect and his wife to retire. After a few years in the hands of another family—who did minor renovations including rewiring the kitchen

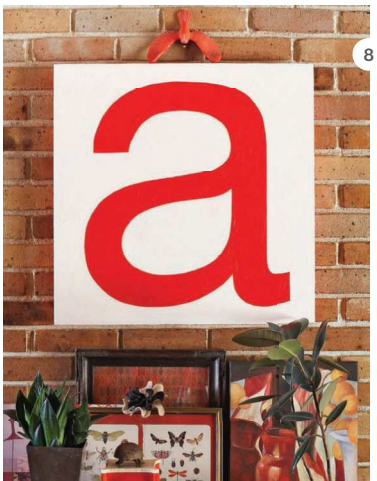
Opposite: The couple injects color into the living room with Hybrid-Home couch pillows, a blue Eames rocker, and two Charley Harper serigraphs. A Wheely Bee ($80, *princelionheart.com*) and a mushroom pouf ($168, *anthropologie.com*) bring a touch of frivolity. *Above*: Rocks painted by Ometz, a Michael Schwab *Muir Woods* poster, and a print from Dora Drimalas provide a warm welcome.





1. IKEA bookshelves hold a shared book collection. **2.** Buttons found on eBay add fun color. **3.** Ometz holds a pointed paper star from *clairigami.etsy.com*. **4.** "This house is really great for collecting because of all the wonderful nooks," Ometz says of their display of Kaj Franck pots and Orla Kiely canisters. **5.** "We love the indoor grill and original tile—I wish we had more of it!" says Barfoot. **6.** Ometz loves folding these origami balls. **7.** A '60s card catalog was found on eBay. **8.** The couple's own Helvetica *a* painting draws attention.





and updating the appliances—the house still had much of its character. This was the first house they saw during their hunt four years ago, and when their real estate agent told them it had only been on the market for two days, they pounced.

For Ometz, the house was better than a blank canvas—its bones provided direction in which to build out and decorate. Original elements like wood-paneled walls in the living room and an orange-brick-backed indoor grill in the kitchen keep the house's funky '60s vibe fully intact. Yet there was plenty of room to add their own personal touches—especially their collections. Ometz has amassed an enormous supply of buttons, globes, and mobiles that she displays around the house. The narrow horizontal shelving in the living room and kitchen provides the perfect home to display their vintage vases and colorful Dutch pottery. But the collection that serves as the home's focal point is the massive assortment of novels, biographies, design books, and binders bursting with inspirational clippings that Ometz has saved over the past 10 years. "That was one of the greatest things when we met—we discovered that we both love to read, so we got to put our book collection together and make a wall of books," Barfoot says.

The home's eclectic blend of new and vintage furniture is just one of the perks of Ometz's work at Fossil. "During research for photo shoots, I have to scour design blogs, eBay, and estate sales—which means I've found a lot of extra things to use in the house," she says. This was particularly true a few years ago when Fossil went through a big midcentury-modern phase.

Although busy with two young boys, two energetic dachshunds, and two full-time jobs, the couple never stops creating—or getting a kick out of tucking punchy pops of color into unexpected places. "We love happy colors, so our house is very bright," Ometz says. In the entryway, a brick built-in turned rock garden pops with a few painted stones. Scattered throughout the house are multitone origami balls that Ometz can't stop making. The hallway leading to

A Swiss poster for the 1962 Rowing World Championships anchors the dining room. Beloved books, Blu Dot cabinets, and Design Within Reach chairs surround the Crate & Barrel dining table. "I love mobiles; I have them all over the house," Ometz says of the one shown top right, which is from Schmitt Design's "Adrift" Line (*schmittdesign.com*).

A geometric mural, designed and painted by Barfoot, brightens up Calder and Milo's room along with an Ollie the Octopus stuffed seat and a red vintage chair. The IKEA crib, plush balls (starting at $20, *handmadepretties.etsy.com*), and tiled rug from FLOR complete the kids' room.

1. In the master bedroom, two lights original to the house flank a Jack Summerford serigraph. Colorful pillows on the bed brighten up serene bedding. **2.** A salon-style gallery with works from Ometz; her mom, Caroline Ometz; Barfoot; Stephanie Levy; Matte Stephens; and Hybrid-Home brings Technicolor interest to the hallway. **3.** In the office, walls are covered with prints ranging from a few of their own to a kimono pattern from Japan.

the bedrooms is lined with a constantly changing collection of art made by the couple, Ometz's mom (a fine artist who's been involved in the Dallas art scene since the '60s), and their friends. According to Ometz, "The hallway is my work in progress," a theme that seems to extend to the whole house.

In the children's room, Barfoot designed and painted a geometric mural while Ometz was pregnant with Calder. Situated across from the master bedroom, the kids' room is divided in two by a wall of cubed IKEA shelving in order to accommodate the crafts room where Ometz sews, quilts, and collages on cigar boxes and gesso boards. Scattered throughout the space are pieces from *bee things*.

Texas homes, much like the state itself, have a tendency to sprawl, which is fine with Ometz and Barfoot, who aren't letting any of their square footage—indoors or out—go to waste. In their backyard screen-printing studio, the couple makes posters, journals, buttons, and lunch bags, all inspired by printmaker Charley Harper. "We took to the idea of screen printing because it doesn't use many toxic chemicals and it doesn't require much space," Barfoot says.

Ometz and Barfoot aren't showing any signs of letting up on their creative pace. In fact, they're gearing up to expand *bee things* and their home, with the goal of adding more studio space.

While the couple put down roots in Texas, some of their friends have headed off to more boastfully creative cities like San Francisco and Portland. But the Dallas design community makes for a welcoming and ever-evolving creative place to work and play for Ometz and Barfoot. "Dallas is a great place for designers because it's a big town with a great client base, which means you're bound to find like-minded people to collaborate with," Barfoot explains. The only difference—as with everything in Texas—is the size: Everyone's just farther apart. "The art scene has always existed here," says Ometz. "You just have to know where to find it." Forest Hills might be a good place to start.

PROJECT

How we screen print

"It might not be the right way, but it works for us!" –Jeff Barfoot

1

2

3

1. The delightfully full studio is visually interesting and packed with storage options for their creative supplies. **2.** A variety of inspirations impact Ometz and Barfoot's screen printing designs. **3.** A limited edition *bee things* screen print, *Puffin*, is one of the couple's favorites.

Visit *readymade.com* for downloadable (and illustrated!) instructions.

"The total cost for everything on this list to make a 5-color screen print (like our Puffin*) is around $320 (assuming you already have a work space and basics like scissors and clear tape). The cost for any additional prints would be fairly minimal," Barfoot says.*

Materials*

Transparency film
1 emulsion spreader
1 canister of printing emulsion fluid
*5 printing screens***
Clear tape
1 roll of screen tape
1 roll of artist tape
2 hinge clamps
Screen-printing ink (standard set colors; we use Speedball printing inks)
3 spatulas
3 plastic food containers
1 screen-printing squeegee
Reclaiming fluid (like Ulano)

*AVAILABLE AT *DICKBLICK.COM* OR *UTRECHTART.COM*)
**START CHEAP (LOW THREAD COUNT, WOOD FRAME, SMALL SIZE), AND UPGRADE WITH EXPERIENCE

1. Sketch your illustration on paper. Scan it into a computer and do the final illustration in color in Adobe Illustrator.
2. When you are happy with the illustration, build the mechanical file: Decide on the best order for the inks, and build trappings into the file. (Trapping is putting in a little bit of overlap between colors so gaps don't show.)
3. Print each color plate out separately, in black only, on transparency film.
4. The day before you want to make screens, use an emulsion spreader to evenly apply emulsion fluid (which is light-sensitive). Let dry in a dark place (a closet or cabinet)—they'll be ruined if they're left in the light.
5. Position the transparency backward on the flat side of the prepared screens (so your artwork is the correct orientation when flipped over). Use clear tape to hold it in position. Depending on your light source and thread count, exposing a screen can take anywhere from 5 to 30 minutes (check online to find a good exposure time and be prepared to ruin a few screens at first). For light, try an exposure table (look for one on eBay), tungsten lightbulbs, or even sunlight.
6. After the exposure, the exposed parts of the emulsion on the screen will harden and darken, while the part covered by the black artwork will remain light and soft. Wash out the unexposed emulsion with water, and the plate is ready.
7. Use screen tape around edges on both the front and back of the screens, making sure not to tape over the artwork. Position the paper on the work area, using the same transparency you used to expose the screen. Use artist tape to make registration marks on the corners so every print will have the artwork in the same exact place.
8. Place the screen on top, lining it up with the transparency, and tighten down the clamps. (Be sure you have a worktable that you can screw clamps into or get a thick board from Home Depot to use on top of a counter or table.) Time to print!
9. Mix ink with spatulas in plastic food containers to get the colors you want. Use the squeegee to pull the ink from the top of the screen toward you in one fluid motion. (The squeegee should be positioned at a 45º angle from the surface.) Apply medium pressure evenly across the squeegee—too soft and the ink won't push through the screen, too hard and too much ink will squish through the screen.
10. Open the screen to see your print! Use your registration tape marks and load the next piece of paper into position. Keep going. Let the batch dry for about an hour and wash your squeegee.
11. Use the registration marks and transparencies to register the rest of the colors in the same way, repeating the process for each color of the print. After many pulls and inky fingers, the print is done. Use the reclaiming fluid to wash the hardened emulsion off the screens so you can use them several times. ***RM***

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written and produced by
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the new design crew

make like a designer
INSTRUCTIONS PAGE 80

Springtime calls to mind nature bursting into impressive display. For some—namely furniture and design fans—it also conjures up images of a different sort: two esteemed design fairs native to New York City flora, the International Contemporary Furniture Fair (ICFF; *icff.com*) and BKLYN DESIGNS (*brooklyndesigns.net*). Taking place in May, both draw top designers to share their new lines of furniture, accessories, and other objects. Over the years, the shows have proven to open doors for a new batch of New York-based designers. Here, five who fill the "ones-to-watch" bill—with a project from each that you can make at home. It's time to get to know their genius.

BOA

BROOKLYN, NEW YORK

OBJECTINTERIORS.COM

Some designers invent their collections from one dedicated notion or theme. BOA's line of eco-conscious beds, storage units, stools, and tables is more the result of a chain of inspired reactions. Her pieces have all been born from the need for something that did not exist. And though her starting points vary, her aesthetic is handsomely focused. BOA uses almost exclusively nontoxic, recycled, and sustainable materials, though, she says, "I don't want the pieces to scream green," and in fact they don't. She adds, "I also don't want everything to look like a matched set," which is why she brings cohesion in tone but does not endlessly repeat details. In the coming months BOA will expand her line of upholstered pieces and also her meditation accessories. She would also like to engage communities that have often been left out of the larger green conversation on issues of sustainability. "It doesn't always cost more money, and the topic shouldn't be elitist," she says.

make it
MOSS PANELS

Lisa Mahar

NEW YORK, NEW YORK

KIDOPRODUCTS.COM

Designer, toy-store owner, and architect Mahar introduced her first line of chic, modernist toys in 2008. Her products are a colorful, gorgeously wrought collection of puzzles, blocks, wooden books, bath toys, and more. They address the complex issues of child development, playfulness, and aesthetics all at once. Mahar says, "Before having my first child, I wasn't really interested in toys or retail at all." Which might explain why her designs appeal to childless adults, parents, and, of course, kids. "I try to make toys that are conceptually clear as well as beautiful. If you give kids beautiful things, you show them respect," she explains. And she still keeps her focus keenly on each toy's purpose. According to Mahar, "My view of success is about hitting a balance between great craft—which is about love for the process, the object, and the recipient—and creating things that are affordable and accessible. If you get that balance right, even manufacturing becomes part of the larger community because that's the step that brings it to the world."

make it

CREEPING CATERPILLAR

Matt Austin

BROOKLYN, NEW YORK

MATTAUSTIN.NET

A respected casein-paint muralist for many years, Austin recently debuted a full line of furniture, lighting, and toys. He has also innovated numerous finishes that he now applies to an elegant line of his own furnishings. These include a graphite finish with a masculine glint (applied to a table) and a secret recipe for glow-in-the-dark blue pigment (applied to a wooden lightbulb that glows for 12 hours after the electric lightbulbs are turned off!). Taking much inspiration from European design, Austin gives great attention to form and juxtaposes that with a subtle sense of humor. Perfect examples are his side table shaped like a tooth and his dining table sporting one graceful leg in the shape of a femur. Austin tempers his respect for design with an infectious, modern irreverence. "I appreciate the seriousness of something most when I poke a little fun at it."

make it
OSTRICH EGG LAMP

Alex Valich

BROOKLYN, NEW YORK

REDSTRCOLLECTIVE.COM

A self-proclaimed "DJ of design," Valich works in his Brooklyn studio mixing design references from numerous cultures. His Slave Betty teapot is a classic British form sporting a Japanese rope-tied harness. His Alma Fortune cup and saucer take Turkish tea-leaf reading as inspiration for their patterned glazes. Valich's vision for lighting, rugs, furniture, and tableware is happily unpredictable. And in a sense, every DJ—a collector of elements from sources the rest of us might not have—is a curator at heart. Valich proves this by curating shows of up-and-coming designers whenever possible. He says, "I want to give young people some of the opportunities I had when I was starting out." He also wants to promote the idea of avoiding overdesigning. "I don't try to reinvent the wheel (or the fork); I want to use the toolbox that the world already is," he says. This spring, Valich's work will pop in collaborative projects with fellow designers. He also intends to create pieces of his own, but the only thing we know is that we should, of course, expect the unexpected.

make it
HAMMOCK

Alissia Melka-Teichroew

BROOKLYN, NEW YORK

BYAMT.COM

Basing much of her work on iconic references, Melka-Teichroew tends to turn the world on its side just a little bit...all the time. A good example is Melka-Teichroew's diamond ring, which plays with perceptions of classic jewelry by being entirely made of acrylic and keeping only the characteristic shape of a gem. She has also cleverly used broken teacup handles as inspiration for nylon wall hooks. Fond of playing with materials, tweaking the basic properties of familiar objects, and re-presenting them to us anew, Melka-Teichroew repeatedly makes us smile. She relates, "I'm trying to give my point of view, but I want people to have room to do anything they want; wear the Ring A Day or hang it on the wall!" Melka-Teichroew has also been expanding her line of jewelry—bubbly necklaces, bracelets, and rings (think pop beads from Mardis Gras, only better)—for spring.

make it

MOD MEDALLIONS

MOSS PANELS

Rig a vertical wetland by sewing live moss into shadow boxes for your wall.

BY BOA

Materials

Scissors
Window screen
Ruler
Curved sewing needle
Lightweight fishing line
Moss
Shadow box picture frame (with plexiglass)
Heavy-duty glue (like super glue)

1. Cut a section of window screen ½ inch smaller (on all sides) than inside dimensions of your frame. Thread the needle with a generous length of fishing line, knotting at the end.
2. Lay screen down and insert needle from the back of the screen so the knot is not visible. Start sewing moss onto the screen, beginning at one corner and lightly overlapping layers of moss until you form a solid panel across the entire screen.
3. Remove any cardboard backing from frame and discard. Transfer plexiglass from front of frame to back (in place of cardboard), attaching with any built-in tabs.
4. Turn shadow box front side up (recessed side facing you). Squirt light layer of super glue along inside edges of plexiglass, and crisscross in the middle (glue pattern should be a square with an X inside it).
5. Insert finished moss panel in frame and press lightly to adhere. Let dry for 30 minutes. To water moss, use a spray bottle and mist daily.

CREEPING CATERPILLAR

String a variety of wooden balls together to make a charming, wiggly friend.

BY LISA MAHAR

Materials

Drill
Four 2½-inch wood balls
¼-inch wood drill bit
Ruler
Pencil
Tape
13/64-inch wood drill bit
One 2-inch wood ball
Wood handsaw
¼-inch dowel rod
Two ¾-inch wood balls
Eleven 1¼-inch wood balls (for wheels)
3/16-inch-thick rope (like a clothesline)
Countersink for #8 fasteners
Ten #8 × ½-inch flathead wood screws with a Phillips drive
220-grit sandpaper
Paint
Wood glue
20mm wiggle eyes
Ten #8 washers

1. Drill through center of the 2½-inch balls with the ¼-inch bit. On one of those balls, mark an X 1 inch from existing hole. Wrap tape around the 13/64-inch drill bit, ½ inch from tip. Drill into the X using tape as a guide for where to stop. This is the hole for dowel connection from body to head.
2. Drill into the center of the 2-inch ball, stopping at tape mark to make the other end of dowel connection.
3. Cut piece of dowel to ⅞ inch with the handsaw. Make sure it fits in holes, but don't glue yet.
4. Mark two Xs on the 2-inch ball (the head) 1 inch apart and ½ inch from the center of ball (for antennae). Drill with taped bit.
5. Drill into each ¾-inch ball (antennae tips) up to tape. Cut two pieces of dowel to 2⅜ inches (to become the antennae).
6. Push clothesline through four 2½-inch balls.
7. One inch from the center of each ball, mark two Xs (for wheels). The front ball gets four wheels so make two more marks ½ inch from the Xs. Drill into Xs ¾ inch deep.
8. Collect all 1¼-inch balls (future wheels) and drill through. On all but one, attach countersink for #8 fasteners and drill into one side of holes deep enough to countersink the screw.
9. Sand all balls, paint, and let dry. Repeat as needed. Glue on eyes, dowel connections to body, head, and antennae tips.
10. Screw on wheels with washers between wood surfaces.
11. Push rope through balls and tie at front and back. Use last 1¼-inch ball for pulling toy, knotting the rope on both sides.

OSTRICH EGG LAMP

Trim this naturally beautiful ovoid to create a perfect hanging light.

BY MATT AUSTIN

Materials

Pencil
Tape measure
Ostrich egg
Fine-grit sandpaper
Drill
¼-inch brick or ceramic drill bit
Scissors
Fabric-covered electrical cord
Black shrink-wrap tube
Porcelain hanging lightbulb socket
1-inch length of ¼-inch hollow threaded rod
1½-inch-diameter brass vase cap
Two ¼-inch knurled nuts
One ¼-inch decorative nut
Electrical plug
Small round 40-watt lightbulb

Special Tools

Dremel Rotary Tool
Heat gun

1. Draw a line around circumference of ostrich egg about ⅔ of an inch from top. Cut egg along line with Dremel (outdoors or in well-ventilated room), then smooth edge with sandpaper.
2. Drill a hole in the top of uncut end of egg using a brick or ceramic drill bit. Make hole large enough to feed electrical cord through (about ¼ inch).
3. Cut ½ to 1 inch of fabric away from electrical cord at either end to expose the wires.
4. Place 1 inch of shrink-wrap around frayed fabric edges and shrink with a heat gun (leaving wires exposed).
5. String the electrical cord through the threaded rod.
6. Feed the exposed wires of the electrical cord through the metal cap of the disassembled porcelain socket. Attach those exposed wires to the socket screws on the porcelain socket. Reassemble the porcelain socket.
7. Screw the threaded rod to the porcelain socket and set aside.
8. Feed the electrical cord through the hole in egg, then put vase cap on cord, as well as the knurled nut, decorative nut, and second knurled nut (in that order) so they are in a row on the electrical cord.
9. While holding the socket inside the egg, feed the threaded rod through the hole in the egg. Then place the vase cap over the shaft of the threaded rod.
10. Screw on the knurled nut until it is firmly holding the vase cap to the egg, and then screw on the two other nuts. Attach the wires to the plug and place a lightbulb into the socket.

HAMMOCK

Weave construction materials—which won't fade or absorb water—into a truly comfortable spot for lounging.

BY ALEX VALICH

Materials

Scissors
Tape measure
13 feet snow fencing (the orange kind with holes)
Two 30-inch pieces of ½-inch metal conduit
Two 74-inch pieces of ½-inch metal conduit
Four ½-inch metal conduit elbows
6 spools of 75-foot nylon cording

1. Cut fencing into two 30×74-inch pieces, trimming the outside squares so that weaving has an edge. Lay out a rectangle with all conduit pieces, attaching elbows to create the "loom."
2. Overlap both pieces of snow fencing so squares alternate. Lay on floor in center of conduit frame.
3. Unroll cording and mark the middle of each spool. The middle will be your starting point for each row of weaving.
4. Hold the middle of one piece of nylon cording. Loop the middle of cording once around top corner of a 30-inch side of conduit frame. Weave cording in and out of snow fencing going down the long side. Keep tension even.
5. At bottom, repeat loop around conduit and weave back up. Repeat to make four complete passes.
6. Tie off end of nylon cording using a standard square knot (Google it for how-to). Leave 3-4 feet of excess to be used later.
7. Repeat same weaving process on opposite side of snow fencing and in the middle of snow fencing. Weave any additional rows to create desired pattern. Tie all ends with square knots.
8. Cut remaining nylon cording into two 37-foot pieces. Take the center of each and place one at each center of the short sides of your conduit. Wrap one strand of cording around right side of conduit (to secure fencing and hide conduit) and the other strand around left side of conduit. Tie off with a square knot.
9. With all cording tied off, create "triangle" shape at each end (to hang hammock from) by pulling excess cording together at each side evenly, holding cording 1-1½ feet from conduit, and tying into a large knot.
10. Create a second loop knot ½ inch away (so you can hang it). Repeat on the other side.
11. Unscrew metal conduit elbows from frame and remove 74-inch lengths of conduit.
12. Find trees and hang your hammock!

MOD MEDALLIONS

Make your own paper pendants and medallions in three quick steps.

BY ALISSIA MELKA-TEICHROEW

Materials

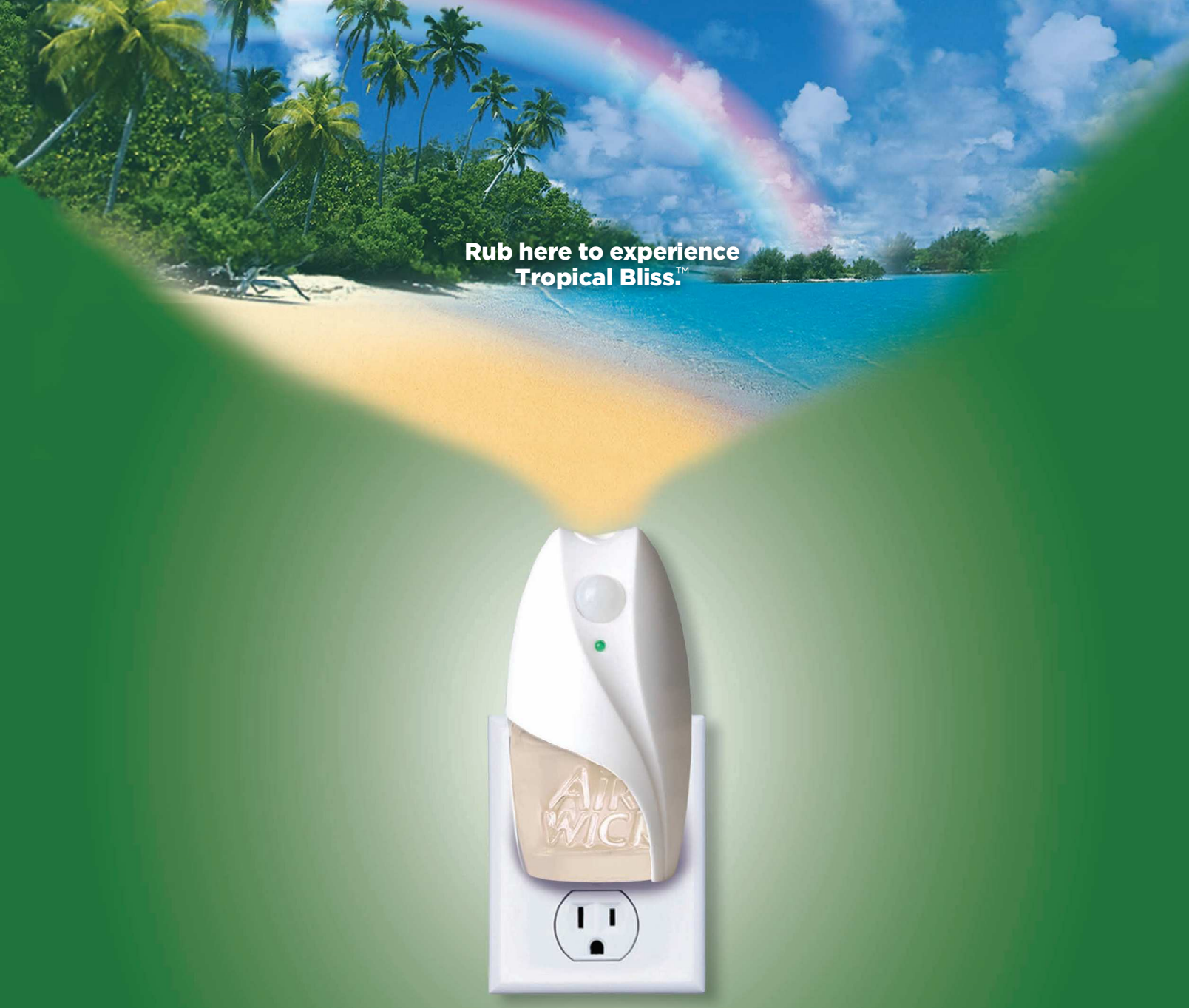
Thick paper
Glue (for paper)
Hot-glue gun (or super glue)
Pin back

Special Tools

Mat knife
Cutting mat

1. Go to *readymade.com* to download the medallion pattern. Print it out.
2. Fold pattern according to the indicators, cut using the knife and cutting mat, and glue edges where needed.
3. Glue pin back to your new brooch, allow to dry, then adorn yourself. ***RM***

PLEASE ENJOY THESE PROJECTS FOR NONCOMMERCIAL USE ONLY.



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continued from page 30

GUARD YOUR CARDS

Materials
Scrap of fabric or Tyvek
Iron
Credit card
Pencil or dressmaker's chalk
Scissors
Pins
Sewing machine (or needle)
Thread
Pinking shears

1. Decorate fabric or Tyvek with whatever message will keep you from spending. (Embroidery optional.)

2. Press fabric with an iron.

3. Place the credit card on top of your design, leave ⅛-inch seam allowance, and mark an outline with chalk.

4. Trim fabric (should be approximately 5×6 inches), with your design in the top half.

5. Fold the fabric in half around your credit card. With fabric held taut, pin all three sides.

6. Carefully sew around the card through both layers of fabric, using your traced outline as a guide. Reinforce stitching at each end, adding a second line of hand stitching if the first isn't snug enough.

7. Pull threads to the inside of seams. Trim with pinking shears to prevent fraying.

8. Insert the guarded card into your wallet. Remove all scissors and Swiss army knives from your handbag to prevent spontaneous spending.

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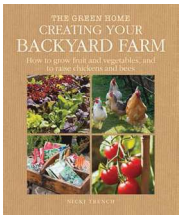

Seedling project, page 31, adapted from *Creating Your Backyard Farm*, by Nicki Trench, $28, CICO Books 2010, *cicobooks.com*

Pillow project, page 28, from *Scandinavian Needlecraft*, by Clare Youngs, $20, CICO Books 2010, *cicobooks.com*

continued from page 63

BE YOUR OWN BUTCHER

CUTTING UP A CHICKEN

"A sharp knife is important, but a big knife is not," says Kathleen Flinn about cutting a chicken. And she should know. Her memoir, The Sharper the Knife, the Less You Cry, *chronicles her training at the famed Le Cordon Bleu in Paris. Here are her rules of thumb.*

1. Don't be timid. "You can't hurt the chicken, it's already dead," says Flinn. "Stretch the limbs out, flip it, prod it with your fingers." The more comfortable you are with touching and holding the chicken, the easier it will be to cut up. "The chicken can't hurt you either."

2. Easy cuts it. Because you're cutting the chicken apart at the joints—the weakest links—very little pressure is necessary with a sharp knife. "If the knife seems like it just won't go through, you've probably missed the joint. Lay the knife down and put your finger back on the joint, working the bones back and forth to find it." Work the tip of your knife into the open hinges of the "wrist" and "elbow" of the wings and press down to separate. Repeat to cut the leg from the thigh. Removing the wings and thigh from the body is a little trickier: "First, pull the thigh or wing to see where the joint is located and make a few exploratory cuts to expose the joint. Again, if the knife doesn't want to go through, reposition and try again."

3. Turn it on its head. Once the legs and wings are separated from the chicken, stand the chicken on its head (well, where its head used to be). "Place your knife close to the spine on the exposed lower ribs, then push down through all the tiny bones. This time you will be cutting through bone and it will make a lot of crackles and snaps—that's OK. Repeat on the other side." The knife will stop naturally at the collarbone. You can either push through it with a heavy knife or use your fingers to tear the backbone away.

4. Lay it down. Now you've got the two halves of the breast. Lay them skin-side down on the cutting board and slice into the keel bone in the center. Use your hands to crack it apart a bit and then force your knife through to cut the breast in half.

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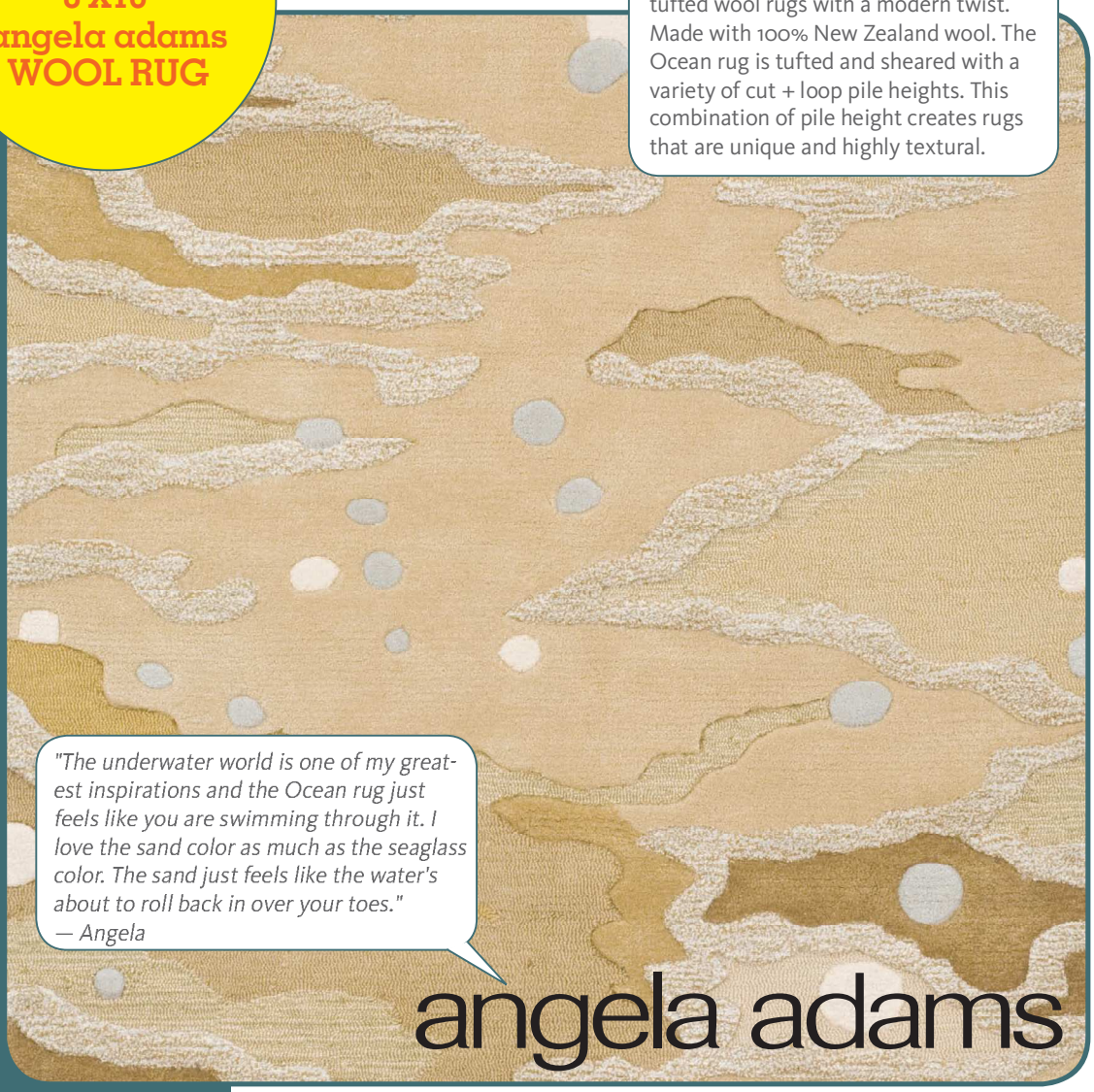

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MACGYVER CHALLENGE

Ribbon Ceremony

"Ribbons can be found anywhere, and I love mixing them–grosgrain, satin, patterned, and plain. Keep on the lookout: Your new sheets from Target or candle from Victoria's Secret may be bound with a ribbon worth saving." –Michelle Powell

THIS MONTH'S WINNER

Michelle Powell

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RIBBON TOTE HOW-TO

Materials

Ribbon
Sturdy base fabric
Interior lining fabric
Handle fabric (cotton webbing works best)
Iron-on interfacing

Tools

Scissors
Iron
Sewing machine

1. Select several ribbon styles and colors that are ½ inch thick or wider. Wired ribbon may be used (after removing the wire), but sheer ribbon is not recommended.

2. Choose a sturdy coordinating base fabric like twill or denim to give the tote some heft. Cut into a 17×27-inch rectangle. This allows you a ½- to ⅝-inch seam, with the final bag dimensions being roughly 15×10×5 inches. Cut a 17×27-inch lining fabric and iron the interfacing to the back.

3. Measure out 27-inch lengths of ribbon until you have a total width of 16½ inches. Arrange in a balanced pattern and, leaving a ½-inch seam allowance on both sides, sew each ribbon to base fabric, one at a time, as close to each other as possible.

4. Fold up, right sides of fabric facing, to make a 17×13½-inch rectangle. Sew sides of tote together, right side of each edge facing, so that the seam winds up in the inside.

5. Square off bottom (keep the bag inside out) by folding ends into triangles: Measure 2½ inches down each side from the point, then connect the two with a line. Sew, trim excess, and turn right side out.

6. Sew the sides of the lining fabric, right sides facing, leaving a 3- to 4-inch hole on one side (you'll see why in step 9). Repeat step 5 to square bottom of lining.

7. Decide length of handles by looking at a favorite bag. Find middle of bag, pin handles 3 inches off the center, and baste seam to the base fabric.

8. Slip lining onto ribbon base, right sides together, with handles encapsulated between them. Pin the lining to the ribbon base, matching side seams, and sew together along top. Double stitch for durability.

9. Turn right side out through the hole you remembered to leave in lining. Sew hole shut, tuck in lining, and off you go to fill your tote at the market!

3 WAYS TO MAKE IT EASIER:

Simplify by finding an old/ugly (and clean) tote and covering it with ribbons.

See the "Fat Quarter Tote Bag Tutorial" at *cicada daydream.blogspot.com* to help you with step 5.

Skip the sewing and order a custom bag from Powell at *kf4nfl.etsy.com*.

PHOTOGRAPHY BY **Marty Baldwin**

Next Up: Neckties

DEADLINE: MAY 10, 2010

You asked and then you answered on Twitter about what to do with a pile of old neckties (page 16). We decided to make it a real challenge with a real prize: The best reuse gets you a free subscription and the respect of ReadyMakers everywhere. ***Send photos or projects to ReadyMade, 1716 Locust St., LN-328, Des Moines, IA 50309*** **or to articles@readymademag.com.**

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